



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

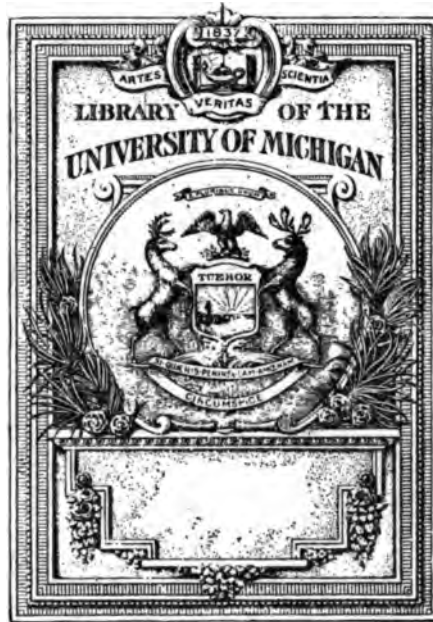
- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

B

806,884



PR
260
.A12

1

YALE STUDIES IN ENGLISH

ALBERT S. COOK, EDITOR

XXV

BARTHOLOMEW FAIR

BY

BEN JONSON

EDITED WITH INTRODUCTION, NOTES, AND GLOSSARY

BY

CARROLL STORRS ALDEN, Ph.D.

Instructor in English and Law in the United States Naval Academy



NEW YORK
HENRY HOLT AND COMPANY

1904

YALE STUDIES IN ENGLISH

ALBERT S. COOK, EDITOR

XXV

BARTHOLOMEW FAIR

BY

BEN JONSON

EDITED WITH INTRODUCTION, NOTES, AND GLOSSARY

BY

CARROLL STORRS ALDEN, Ph.D.

Instructor in English and Law in the United States Naval Academy



NEW YORK
HENRY HOLT AND COMPANY

1904

1

2

3

4

5

6

7

8

9

10

11

12

13

14

YALE STUDIES IN ENGLISH

ALBERT S. COOK, EDITOR

XXV

BARTHOLOMEW FAIR

BY

BEN JONSON

EDITED WITH INTRODUCTION, NOTES, AND GLOSSARY

BY

CARROLL STORRS ALDEN, Ph.D.

Instructor in English and Law in the United States Naval Academy



NEW YORK
HENRY HOLT AND COMPANY

1904



YALE STUDIES IN ENGLISH

ALBERT S. COOK, EDITOR

XXV

BARTHOLOMEW FAIR

BY

BEN JONSON

EDITED WITH INTRODUCTION, NOTES, AND GLOSSARY

BY

CARROLL STORRS ALDEN, Ph.D.

Instructor in English and Law in the United States Naval Academy



NEW YORK
HENRY HOLT AND COMPANY

1904



Copyright 1994
by
CARROLL STORRS ALDEN



Transf. to
S. H. Clarke
5-7-70
(add cop.)

PREFACE

Bartholomew Fair has a twofold interest. It furnishes a picture, inimitable in its varied realism, of one of the most characteristic scenes of Elizabethan London. It also reflects not a little the personality of Jonson as he moved, a man among men, and enjoyed to the full the rough, hearty life of the middle and lower classes of the metropolis. Consequently, though the play is not artistic in the highest sense, and is avowedly light in character, it holds a place of importance in Jonson's work and in the Elizabethan drama.

Of the playwrights of his time, Jonson especially made London his province; and of all his plays *Bartholomew Fair* is the most local in atmosphere. This quality, though constituting the chief excellence of the comedy, is to-day the greatest hindrance to an intelligent appreciation of it. Accordingly, in the Introduction and the Notes I have dwelt particularly on what concerned the life and thought of the people. In such a study contemporary literature, as well as later scholarship, is of course invaluable, and much of the Introduction and Notes will be found to be but a restatement, and a bringing together, of what is not new, nor altogether unfamiliar. My aim has been to present data of unquestionable authority, and to make easy of access

353837

materials which will assist the scholar to enter into the spirit of London and of the Smithfield Fair at the time of our play.

A portion of the expense of printing this thesis has been borne by the Modern Language Club of Yale University from funds placed at its disposal by the generosity of Mr. George E. Dimock, of Elizabeth, New Jersey, a graduate of Yale in the Class of 1874.

CONTENTS

	PAGE
I. INTRODUCTION	vii
1. Editions of the Text	vii
2. The Annual Bartholomew Fair	x
3. Jonson's <i>Bartholomew Fair</i> : its General Features	xii
4. Jonson's Satire of the Puritans	xx
II. TEXT	I
III. NOTES	135
IV. GLOSSARY	222
V. BIBLIOGRAPHY	229
VI. INDEX	233

INTRODUCTION

I. EDITIONS OF THE TEXT.

The only edition of *Bartholomew Fair* of real importance is that of the second volume of the first folio of Jonson's *Works*, the title-pages in which are dated 1631, 1640, or 1641. This volume has caused not a little confusion to scholars, because it is made up of several parts originally designed for separate sale, and variously arranged in different copies. Thus Miss Bates in her *English Drama*¹ gives the date of the second volume of the first folio as 1631, reprinted in 1640, and again in 1641; and Ward in his *History of the English Drama*² gives the same. But Brinsley Nicholson,³ after a careful collation, comes to the conclusion that although title-pages in different copies vary, and certain minor dissimilarities occur, these three volumes belong to the same edition. Hazlitt⁴ re-affirms this.

As the copy of the Yale Library on which the present work is based differs in several particulars from the copies collated by Nicholson and Hazlitt, it has seemed worth while to give a somewhat detailed collation.

There is no general title-page, although in some copies that of the first volume of the 1640 folio is inserted.⁵

Folio. Signatures in fours.

1. *Bartholomew Fair* has a title-page as follows:

BARTHOLMEW | FAYRE: | A COMEDIE, |
ACTED IN THE | YEARE, 1614. | By the Lady
ELIZABETHS | SERVANTS. | And then dedicated

¹ p. 78.

² 2. 296.

³ *Notes and Queries*, 4th Series, 5. 573.

⁴ *Bibliographical Collections and Notes* (1882), 320.

⁵ Cf. Hazlitt.

to King IAMES, of | *most Blessed Memorie*; | By the
Author, BENIAMIN IOHNSON. |

*Si foret in terris, rideret Democritus: nam
Spectaret populum ludis attentius ipsis,
Vt sibi præbentem, mimo spectacula plura.
Scriptores autem narrare putaret assello
Fabellam surdo.* Hor. lib. 2. Epist. I.

LONDON, | Printed by I. B. for ROBERT ALLOT, and
are | to be sold at the signe of the *Beare*, in *Pauls* | Church-
yard. 1631. |

Following the quotation from Horace there is a woodcut with device of a wolf's head, erased, etc. Verso of t. p. is blank. This is the first of five leaves preceding B, the second marked A3, the others without signature or pagination. *The Prologue to the Kings Majesty*, A3: verso, *The Persons of the Play*. *The Induction* occupies the next six pages. The play begins B, p. 1, and ends M, p. 88.

Following *Bartholomew Fair* are:

2. *The Staple of News*, Aa, [p. 1], changed after Cc2 to a single letter,—I, [p. 76]; I has six leaves.

3. *The Devil is an Ass*, [N, p. 91]—Y, p. 170. The pagination and signatures indicate that this should have followed immediately after *Bartholomew Fair*. Pp. 89, 90, between the plays, are omitted. These three plays have separate t. pp., and were printed by I. B. for Robert Allot, 1631. Hazlitt says they are usually found in a volume together, and that they were doubtless intended by Jonson to supplement the folio of 1616.

4. *Christmas, his Masque*, etc., no t. p., *Underwoods*, t. p. London, Printed MDCXL, and *Mortimer*, t. p. Printed MDCXL: B, p. 1—Qq, p. 292. R, Y, and Pp have each but two leaves. There are also a few irregularities in the pagination of this and some of the following sections of the folio.

5. *Horace, the English Grammar*, t. pp. Printed MDCXL, and *Timber*, t. p. London, Printed MDCXLI: [A], p. 1—R, p. 132. L has but two leaves.

6. *The Magnetic Lady, A Tale of a Tub*, t. pp. London, Printed MCDXL, and *The Sad Shepherd*, t. p. London, Printed MDCXLI: [A, p. 1]—V, p. 155. Q has but two leaves. Pp. 70–79 are repeated, while pp. 123–132 are omitted in the pagination.

Other editions of lesser importance are: the folio of 1692;¹ a booksellers' edition, 1716; Whalley's, 1756; Gifford's, 1816; Cunningham's Gifford's, 1875. Whalley's edition was reprinted together with Beaumont and Fletcher's plays in 1811, and Gifford's text has appeared again in the *Mermaid Series*. The latter call for no consideration, and the others can be dismissed with a few words. The folio of 1692 is a not over-careful reprint of the 1631 text, with changes in spelling, capitalization, etc. The 1716 edition reproduces the 1692 folio with certain inaccuracies of its own. In Whalley's edition, 1756, we have the first professedly critical text. But the result is disappointing. As Gifford has noted,² Whalley based his work on the booksellers' edition of 1716, and thus several errors of the latter were again presented to the public. With much more vigor and independence Gifford approached the same task. But he takes some undue liberties, makes certain changes that can be ascribed only to carelessness, and at times is in error because of consulting Whalley instead of the early text.

Much of this will be evident on reference to the variants of the text in this volume. It should be added, however, that the aim has been to include only the most important, and that although a few unmistakable errors, characteristic of the different editions, are given, those due to carelessness are commonly omitted.

Bartholomew Fair was produced in 1614. That it should not have been included in the folio of 1616, has caused occasional comment, yet is not strange, as popular plays

¹ For collation and detailed criticism of these editions, see Hathaway, *Alchemist*, 4–12.

² Cun. G. ed. i. clxxxiii.

were often withheld many years from the press. It was first published in the 1631-41 folio, and, like the other parts of that volume, does not exhibit the nice workmanship of the earlier folio. It is improbable that Jonson revised it; but that it was brought out surreptitiously, as Gifford conjectured, is proved untrue by Jonson's letter regarding the printing of the play.¹

In the text which I submit as the basis of my study, I have painstakingly followed in spelling, capitalization, and punctuation, the folio of 1631-41. This was suggested by the example of Dr. Horace H. Furness in the *Variorum Shakespeare*, who, after carefully constructing a text for each of his earlier volumes, at length decided to reproduce the text of the first Shakespeare folio. The reasons which he adduced in support of his later method² apply with equal force to *Bartholomew Fair*. And it is hoped that by reproducing the original text of this play, even with all the 'barbarities', as Gifford termed them, the student may be aided in forming a more independent judgment, as well as in coming nearer to Jonson.

2. THE ANNUAL BARTHOLOMEW FAIR.

Jonson's play is a realistic portrayal of the Fair held at Smithfield, London; and one of the greatest helps to a knowledge of either the Fair or the play, is an acquaintance with the other. For completeness, then, the present work should include a history of the Fair from its founding in the twelfth century to its decay and final dissolution, seven hundred and thirty years later. But such a history has been written by Henry Morley, who had the great advantage of immediate access to manuscripts, tracts, bills, etc., some of which were published expressly for the Fair, and of course are invaluable for their record of its varied and

¹ See Note on *I. B.* of the Title-page.

² See Preface to *Othello* (Var. Ed.), pp. V, VI.

eventful life. So that, alluring though the Fair is, with its traditions of northern clothiers, horse-traders, roast pig, and rough and hearty amusements (many of which are commented on in the Notes), it seems sufficient at this point merely to name the work which will be found a rich storehouse of information, Morley's *Memoirs of Bartholomew Fair*.

Another useful book, though confessedly based on the *Memoirs* in the chapters relating to the London Fair, is Walford's *Fairs, Past and Present*. Magazine articles have also appeared from time to time, but they are of no value.

As a suggestion of the long and varied history of Bartholomew Fair, I append the following dates:

- 1102 Founding of the Priory of Bartholomew.
- 1120 Bartholomew Fair established by Rayer.
- 1133 First Charter, granted by Henry I.
- 1133 } Many miracles.
- 1143 }
- 1154 } Charter granted by Henry II.
- 1186 }
- 1305 William Wallace executed in the Fair.
- 1334 A new Charter, by Edward III.
- 1400+ Men and women sold at the Fair.
- Growing importance as a cloth fair.
- 1400 } Miracle plays.
- 1500 }
- 1539 Severed from the Church.
- 1546 Priory rights secured by Lord Rich.
- 1593 Suspended because of the plague.
- 1596 Composition of tolls, between Lord Rich and the City of London.
- 1598 Described by a German tutor, Paul Hentzner.
- 1603 Suspended because of the plague.
- 1614 Smithfield paved.
- The third Lord Rich, Lord of the Fair.
- Depicted by Ben Jonson at the Hope Theatre.
- 1625 Suspended because of the plague.
- 1630 Suspended because of the plague.
- 1647+ Many political tracts issued at it.
- 1661 Becomes a fourteen-day fair.

- 1661 } Visited by Samuel Pepys.
- 1668 }
- 1664 Visited by John Locke.
- 1665 } Suspended because of the plague.
- 1666 }
- 1678 First question of suppression raised by civic authorities.
- 1685 The tolls leased by the City to a sword-bearer for £100 a year.
Its decay as a place of trade.
- 1694 Reduced to a three-day fair as formerly.
- 1697 Vicious plays suppressed by the Lord Mayor.
Puppet-shows still flourish.
- 1728 } Henry Fielding has a theatrical booth at which he acts.
- 1736 }
- 1750+ Roast pig loses its popularity; beef sausage comes into vogue.
- 1762 More restrictions upon its liberties.
- 1769 Plays, puppet-shows, and gambling suppressed.
- 1792 Performances by political puppets.
- 1798 Its abolition again discussed by the Corporation of London.
- 1827 The Lord of the Fair's rights bought by the Corporation of
London.
- 1839 Measures for suppression.
- 1855 Its last year.

3. JONSON'S *BARTHOLOMEW FAIR*: ITS GENERAL FEATURES.

While all of Jonson's early comedies had been at least moderately successful, and several much more than that, his later and more ambitious effort, *Catiline*, embodying long cherished and carefully elaborated theories, was an unmistakable failure. Jonson was keenly disappointed at its reception. Being much too positive and self-confident to distrust his art, he quickly changed his estimate of the public. With a feeling not untouched with cynicism, he suddenly becomes aware of the 'jig-given times' in which he is living, where is 'so thick and dark an ignorance, as now almost covers the age.'

In *Catiline* he had worked on the assumption that like himself the public was deeply interested in classical archæ-

ology; he had conceived the masses to be hearers and readers 'extraordinary', whereas they proved themselves, beyond a question, very 'ordinary'. It is thus not strange that, oppressed with a sense of the futility of his labor, he produced nothing for the next two years. Then followed *Bartholomew Fair*, 'made to delight all and offend none.' It was thus a compromise, in which, recognizing that the Elizabethans were not scholars but fun-loving boys, he laid aside, as it were, the schoolman's gown, and presented 'a new sufficient play, . . . merry, and as full of noise as sport.' That he might not again write above the heads of his audience, he constructed this drama, he tells them with playful sarcasm in the Induction, according to 'the scale of the grounded judgments', just to their 'meridian' in wit.

Bartholomew Fair was as popular as *Catiline* had been unpopular. And though we should undoubtedly incur the scorn of the author were he to hear three centuries later this admission of human weakness, our judgment agrees with that of the people. For lightly as Jonson regarded his task, *Bartholomew Fair* is a play of surpassing power. Ward is not blinded by enthusiasm when he characterizes it as 'of its kind . . . without a rival in our dramatic literature.'¹ On the other hand, it does not aid in a true appreciation of this play to disregard its structural defects or to palliate its frequent coarseness. Leigh Hunt condemned it as 'full of the absolutest, and loathsomest, trash',² a criticism which shows how strongly he was offended rather than how penetrating was his insight. Much more discerning is Swinburne's judgment: 'It must be confessed that some of the meat is too high and some of the sauces are too rank for any but a very strong digestion. But those who turn away from the table in sheer disgust at the coarseness of the fare will lose the enjoyment of some of the richest and strongest humor, some of the most brilliant and varied realism, that ever claimed the attention or excited the admiration of the study or the stage.'³

¹ *Eng. Dram. Lit.* 2. 371.

² Hunt, *Men, Women, and Books*, 2. 13.

³ Swinburne, *Study of Ben Jonson*, 60.

Bartholomew Fair is the most farcical of Jonson's plays. There is, to be sure, an element of seriousness in the keen satire of the Puritan, which prevents it from being entirely a farce, but for the most part the play is given over to natural, rollicking fun. This varies all the way from the rough horse-play of Wasp's beating the Justice and the tragical destruction of Mrs. Overdo's French hood, to the highly respectable wooing of Grace Wellborn. The scenes are typical of London life, compressed and heightened as it naturally would be in the annual merry-making of Bartholomew Fair. The satire is less delicate, and the humorous situations less elaborate, than in *Epicoene*; but the fun is even more spontaneous and varied.

The plot is noticeably slight. The interest is chiefly concerned with the picture of the old Fair, into which all the curious incidents that might happen among the hearty, pleasure-loving Londoners on Bartholomew Day are crowded. There is great diversity in the picture; yet since each scene is so closely connected with the Fair, the latter gives it a certain unity.

Notwithstanding the looseness of structure, which may be somewhat easily pardoned in so light a piece, there are to be noted evidences of careful workmanship. The unities of time and place are strictly observed. The action is included in one short day, beginning with the middle of the morning and ending in time for an invitation to supper. Aside from Act I, which is introductory, the scene is laid entirely in the outer portion of the Fair, where were the eating-booths, the puppet-shows, and the 'monsters'; Act I is placed at Littlewit's home, within a few minutes' walk of the Fair.

There are, further, certain threads of interest to be followed throughout the play. At the very beginning the attention is directed to the project devised by Winwife and Quarlous of making a wealthy match, in pursuit of which they are friendly rivals for the hand of Dame Purecraft as well as that of Grace Wellborn. A second interest is in the

visit to the Fair of Cokes and his party (who might be designated as the party of fools), and of Busy and his party (the party of hypocritical Puritans). A third interest centers in the disguised Justice Overdo seeking to discover the 'enormities' of the Fair; he is comic because so serious, and thus rightly belongs to both parties.

The action is largely episodic, and the conclusion is not inevitable. Yet there is a distinct climax at the end of Act 5, where, besides the successful tricks employed by Quarlous and Winwife for making wealthy matches, Busy undertakes an argument with the puppets only to be miserably defeated, and Overdo, after a magnificent exordium, in which he calls upon all London to witness the discoveries about to be made in his zealous reforms, comes to a sudden and very embarrassing conclusion on finding his own wife among the chief offenders.

The puppet-play of Act 5 is a seeming digression, and delays the action. But the idea of its introduction and the use finally made of it in the dénouement, if we can overlook its extreme vulgarity, are undeniably clever; no scene could be more characteristic of the Fair.

Notwithstanding the great and long continued popularity of the puppet-drama¹ in England, extremely little of it has been preserved in literature. So far as I know, not one entire play given during Jonson's time is extant. The reason is evident. As it was adapted especially for the amusement of the lower classes, the attention was given, not to the literary form, but to the common tricks calculated to catch the popular ear. Though the outline of the plot and

¹ In England the puppet-plays, or 'motions,' as they were often called, had their origin in the service of religion, and are as old as the drama. They were early used to illustrate stories from the Bible and from the lives of the saints; later many of the morality-plays were thus produced. At the time of Jonson and for a century later, they had not lost entirely the influence of this religious association. In the repertoire of Lanthorne Leatherhead (cf. Text, 106. 7 ff.), together with the secular *City of Norwich* and *Gunpowder Plot*, are mentioned *Jerusalem*, *Sodom and Gomorrah*, and *Niniveh*

somewhat more at times may have been written, the 'interpreter' suited his words to the action, and freely followed the promptings of his wit.

In the *Modern History of Hero and Leander*, the play which our friends in *Bartholomew Fair* attended, the plot first of all deserves attention. It begins with the amours of Hero and Leander, with whom is introduced a representative of the rough and scurrilous Thames watermen. Damon and Pythias are next presented, but alas for the ancient tradition of their noble friendship! They chance both to be smitten with the fair Hero, and in most ignoble and unfriendly language blackguard each other; but as the puppet-master in his own person addresses them in an uncomplimentary manner, they at once forget their differences, and turning upon the intruder, beat him violently according to the puppet-fashion. Hero, in the meantime, proves that she is indeed but a creature of earth, and, overcome by wine, is as amorous as Leander. Damon and Pythias come upon them kissing; there ensues a general bandying of coarse and abusive epithets, and shortly a brawl in which Hero is shamefully kicked. The violence of the *mêlée* raises the ghost of Dionysius, who comes sadly to reprove Damon and Pythias. At his words the fight stops. What would have happened next, or how the play would have ended is beyond all telling—Busy rushes in at this moment and demands attention.

As may be seen from this outline, the action of the puppet-play is almost sufficiently bizarre and disjointed to meet the *with Jonas and the Whale*. The last seems to have been the most popular puppet-play of its time, for it is also referred to twice by Jonson in *Every Man out of his Humor* (it is from this that I quote the full title) and, according to Collier (*Punch and Judy*, 23), by twenty other authors. Among other plays mentioned in contemporary literature, whose names at least convey a suggestion of their character, are the *Prodigal Son* (*Winter's Tale*, 4. 3. 103); *London*, and *Rome* (*Ev. Man Out*, 'Stage,' preceding A. 1); *Patient Grisill*, and *Whittington* (*Pepys' Diary*, Aug. 30, 1667; Sept. 21, 1668). For the history of puppet-plays in England, cf. *Encyc. Britan.*; *Punch and Judy*; Magnin, *Histoire des Marionnettes*.

requirements of a modern comic opera. Though the burlesque use made of it renders absurd an analysis that is entirely serious, yet we may distinguish certain features of the typical puppet-play. The lack of coherence in the action, intentionally exaggerated in the present example, is characteristic. And should we expect anything else in a work so largely extempore? The various parts of *Hero and Leander* are not more strangely wrought together than is the curious medley of scenes suggested in the bill of a puppet-show produced a century later by a motion-master of celebrity: 'At Crawley's Booth, over against the Crown Tavern in Smithfield, during the time of Bartholomew Fair, will be presented a little opera, called the Old Creation of the World, yet newly revived; with the addition of Noah's Flood; also several fountains playing water during the time of the play.— The last scene does present Noah and his family coming out of the Ark, with all the beasts two and two, and all the fowls of the air seen in a prospect sitting upon trees; likewise over the ark is seen the Sun rising in a most glorious manner: moreover, a multitude of Angels will be seen in a double rank, which presents a double prospect, one for the sun, the other for a palace, where will be seen six Angels ringing of bells.— Likewise Machines descend from above, double and treble, with Dives rising out of Hell, and Lazarus seen in Abraham's bosom, besides several figures dancing jiggs, sarabands, and country dances, to the admiration of the spectators; with the merry conceits of squire Punch and sir John Spendall.'¹

Another very instructive parallel is furnished by a comparison of the *Punch and Judy* show, which later was to have such vogue in England.² The plot has more unity,

¹ Cited by Strutt, *Sports and Pastimes*, 166.

² Cf. *Punch and Judy*, London, 1873; the dialogue by Collier, and the illustrations by Cruikshank, were based chiefly on the production of an Italian puppet-master, Piccini, in his old age settled near Drury Lane, London, who in the pursuit of his profession for forty or fifty years had travelled over England. Also cf. *Don Quixote*, part 2, chap. 26; here is described most vividly the redoubtable knight's seeing the puppet-play of *Gayferos and Melissandro*; this is almost exactly contemporary with our play.

but also is episodic. There is a like amorous feeling which underlies much of the action. There is a similar tendency towards coarseness in speech and action. There is even more rough horse-play and beating.¹

Hero and Leander, besides pleasing an audience which had such a fondness for puppet-plays, portrays a most characteristic feature of the Fair. It presents significant experiences of the party of *fools* and the party of *hypocrites*; it is especially serviceable for the confutation and humiliation of Busy, who represents the Puritan prejudice against the stage. In the end it thus proves to be closely connected with the main interests of the action, and, with the qualification of coarseness already suggested, is very effective.

The unusually large number of characters in *Bartholomew Fair* has been often commented on. The popular London Fair could hardly be presented with less. While many are no more than the supernumeraries of the modern stage, several are well deserving of study, especially the 'Bartholomew birds,' the habitual frequenters of the Fair. It is doubtful whether Jonson ever drew a more lifelike woman than *Ursula*. She is not at all a heroine; her language savors most disagreeably of the low company she keeps; but this huge, waddling pig-woman is hardly less a living creation than Falstaff, and, though she lacks his geniality she is not without some of his humor.

Almost as well drawn is *Ursula's* companion, *Knockem*, the horse-courser. That Jonson, the man of books and the indefatigable student of the classics, could enter so heartily into this character and talk his very language, is indeed surprising. It shows his many-sided nature. Mention also should be made of *Whit*, *Edgworth*, *Nightingale*, *Haggise*, and *Bristle*, who are other excellent representatives of the familiar characters to be met at the Fair.

¹ Beating has in all times been good material for low comedy, and never fails to catch the public attention, whether it be in the time of Aristophanes, Plautus, the English moralities, or Shakespeare.

Littlewit, Purecraft, Busy, Overdo, Cokes, and Grace Wellborn suggest something of the dramatist's *humor-studies*, though there is very little of the tedious analysis that not infrequently characterized the earlier work. Overdo is artificial, and his pompous *overdoing* is overdone. Grace Wellborn, eminently proper and respectable, has not the least girlishness in her composition, and is disappointing. In no other character is the sympathetic, life-infusing art of Shakespeare ~~so~~ completely lacking. Busy and the other characters prominent in the dramatist's ridicule of the Puritans, afford an interest of another kind; together with the consideration of Jonson's satire I reserve them for the following section.

Most interesting and important in connection with Jonson's treatment of character, is his realism. He exhibits a wonderful grasp of characteristic detail, and yet is not unmindful of the larger effects. Reference already has been made to his exact knowledge of the horse-courser's lingo, and almost as much might be said for the speech of the civil cutpurse and his assistant, the disreputable Irishman, the ginger-bread woman, the watchmen, and others. How this acquaintance was gained we do not know, but there can be no question of an intimate knowledge of these characters and of their manner of life as well as of their speech.

Jonson's art of realism is certainly remarkable in its power to bring before us these characters almost in flesh and blood. Yet that which is merely physical, though it may arouse an interest in science, certainly does not in literature, and we should scarcely care to dwell so long on the ignoble phases of Jonson's characters were they much more truly alive. The ribald speech of Ursula, as well as of the puppets, assuredly has no place in the province of art. The play is great in spite of, not because of, its vulgarity. Yet in justice to Jonson it should be added that in general the atmosphere of the play is wholesome. There is certainly nothing insidious or vicious in its tendency. Evil is made repulsive, folly and hypocrisy are revealed and punished.

Our playwright's realism is further open to criticism, in the little sympathy awakened by the individual character. How can we sympathize with the foolish Cokes, or the overdoing Justice, or the doting Littlewit? Now while no group of people such as are to be found at a popular fair, fail to show very freely their weakness, they occasionally exhibit their excellences as well. However much we may laugh at Falstaff or Malvolio, we still feel a kinship and sympathy with them such as none of Jonson's characters calls forth. There is a spiritual element in Shakespeare's art that deals with things other than the merely external. It is largely for this reason that, in comparing the low comedy scenes of *King Henry IV* with *Bartholomew Fair*, we must acknowledge the quality of Shakespeare's realism to be superior, though in the energy and completeness of the picture, Jonson's comedy is not surpassed.

Jonson more than any other Elizabethan dramatist identified himself with London, and by nature was peculiarly fitted to enter into the life of the great Smithfield Fair. Few others could have been so keen and accurate in their observations, and none could more heartily enjoy its rough, spontaneous humor. *Bartholomew Fair* excels in the varied and abounding life of its scenes, and offers an extremely rich field for the study of English social history.

4. JONSON'S SATIRE OF THE PURITANS.

Jonson's life is the story of many a conflict. Questions involving moral issues strongly attracted him, perhaps not a little because of the difference of opinion and the opposition that they were sure to arouse. In treating them he did not evince the finest subtlety, but he never showed lack of strength and courage. Although little used to exalted emotion, he was philosophical, and his keen and active mind delighted to penetrate the disguises of evil and expose the insidious foe. His hostile attitude and mode of attack, he himself best describes :

But, with an armed and resolved hand,
I'll strip the ragged follies of the time
Naked as at their birth . . .
. . . and with a whip of steel,
Print wounding lashes in their iron ribs.

Well, I will scourge those apes,
And to these courteous eyes oppose a mirror,
As large as is the stage whereon we act;
Where they shall see the time's deformity
Anatomized in every nerve and sinew.¹

This is the very essence of satire, such as had its origin among the Romans and such as Juvenal wielded. It characterizes practically all of Jonson's work, being found in the epigrams, odes, masques, and in all the comedies. Though lacking the imperturbable good nature and 'silvery laughter' of Molière, it is free from the acerbity and hatred of Swift. Its leading feature is grim seriousness and uncompromising determination, very much resembling the stern and aggressive spirit of the reformer.

Incidental allusions to the Puritans abound in Jonson's writings, but for our study *The Alchemist*, *Bartholomew Fair*, and *The Sad Shepherd* will be found of especial importance, particularly the first two, in which the treatment of Puritanism constitutes one of the chief interests of the plays, representatives of this class being included in the *dramatis personæ* and given a leading part in the action.

The satire here is not that found in Jonson's earlier work. There he lapsed not infrequently into long descriptions and minute character-analyses, as he defined with a scholar's exactness the follies he sought to expose. The defects of this kind of dramatic satire are obvious. A play requiring a long 'Character of the Persons' by way of preface and explanation, cannot be well adapted to the stage. Such satire might perhaps be effective in the essay, but certainly is not suited to the drama.

¹ *Ev. Man Out, Works*, 2. 12, 17.

But in *The Alchemist* and *Bartholomew Fair* the satire is embodied in the characters themselves. Those who bring ridicule upon the 'brethren' in the former, are none other than the deacon, Ananias, and the pastor, Tribulation Wholesome. Both are easy victims of an alchemical fraud; in their desire for wealth, conscience and principle are most elastic, and it is this which involves them in ridicule and disgrace. In *Bartholomew Fair* Zeal-of-the-land Busy and Dame Purecraft are similarly the chief maligners of the Puritans. The former, a Banbury baker, has given up his trade because his 'spiced conscience' would not allow him to furnish cakes for May-poles, wakes, and other 'profane' feasts. He now prophesies, and for his gluttonous subsistence leans on the brethren and sisters of the holy cause. The idolatrous Bartholomew Fair fills his soul with horror, but when a small company of his flock are determined to visit the Fair and eat pig, he is easily persuaded to justify their action and to go with them. At the Fair his arrogant and troublesome zeal urges him on to violence; but his ignorant and indiscriminate attacks come absolutely to naught, occasioning in the end only great laughter. Dame Purecraft is 'a wilful holy widow' who delights in the many suitors that her property, dishonestly acquired, keeps about her. Being given to superstition, she becomes the victim of a trick resorted to by a gallant who marries her solely for her wealth.

The Sad Shepherd, being a pastoral comedy, scarcely would permit the presence of a Puritan, and consequently the satire is not as dramatic. In their speeches, Clarion, Tuck, Lionel, and Robin Hood severely characterize the 'surly shepherds' who frown upon their sports; who is meant is of course very evident.

As Jonson's attack is considered more in detail, it will be noted from how many different points he assails the Puritans, showing the thoroughness and vigor so genuinely characteristic of him. There were, however, some foibles, commonly ridiculed, which he passed over lightly, and others

which he did not touch on at all. This has an important significance, as I hope to show later.

The Puritans' dress readily distinguished them. There was 'Religion in their garments, and their hair cut shorter than their eyebrows.'¹ But the external peculiarities could well be left to the actors together with the designers of costume; such allusions Jonson makes but rarely. As he approached, however, what has more intimately to do with character—manners, language, hypocritical subtleties—he was on ground that as a writer of humor-studies he especially delighted in. Here ridicule attends the Puritans at every step.

It begins with their names, Tribulation Wholesome, Ananias, Win-the-fight, Zeal-of-the-land Busy, which Subtle contemptuously says are affected 'Only for glory, and to catch the ear of the disciple'.²

Jonson's Puritans are great talkers, and love language that is large and solemn. Their graces are so protracted that the meat on the table forgets that it was this day in the kitchen. They call themselves the 'Saints'; they are of the 'separation', devoted to the 'holy' or 'sanctified cause'. The hobby-horses for sale at Bartholomew Fair, in their language, are 'apocryphal wares', the seller none other than the 'Nebuchadnezzar of the Fair', and Busy, in his iconoclastic zeal, remorselessly destroys Joan's gingerbread figures, 'her basket of popery', her 'nest of images'.

Jonson's Puritans are addicted to sophistry. Ananias declares that Subtle is a 'heathen and speaks the language of Canaan', and he scruples against dealing with him because 'The sanctified cause should have a sanctified course'. But Tribulation smooths over the difficulty by observing that 'The children of perdition are oftentimes made instruments even of the greatest works'. Again, Mrs. Littlewit is taken with a desire to eat pig in the Fair. Her mother, Dame Purecraft, wishes to gratify her even though

¹ *Ev. Man Out*, Induct.

² *Alchem.* Cun. G. ed. 4. 93.

the Puritan teaching was decidedly averse to such pleasures; so Rabbi Busy is sent for to 'raise them up in a scruple'. He begins with several cant expressions, such as Bartholomew pig 'is a spice of idolatry', but, upon being urged, quickly finds that the matter 'is subject to construction', and that 'in midst of the profane', pig may 'be eaten with a reformed mouth, with sobriety and humbleness'. And thus it is easily brought about that within less than an hour John and Mrs. Littlewit are enjoying the traditional delicacy of Bartholomew Fair, accompanied by Dame Purecraft and also Rabbi Busy.

Closely associated with the language of the Puritans, and equally vulnerable, was their scrupulosity, which all of Jonson's Puritans affect. Ananias, offended by the heathen doctor's 'Christmas', which at once suggests popery to him, interrupts with, 'Christ-tide, I pray you'. Similarly, Busy will not allow himself to be called a 'godfather', but a 'witness'.

Still less does their narrowness and intolerance escape without many a sharp attack. Busy in the stocks threatens the philosophical Overdo, repeating bits of Latin authors for his own consolation, that he will 'leave to communicate' his spirit if he hears 'any more of those superstitious relics, those lists of Latin, the very rags of Rome, and patches of popery'.¹ For the Catholic faith to Busy was synonymous with idolatry, and things as far removed from priestcraft as Joan's artistic gingerbread-creations made him burn with indignation. No one would ever charge Busy with too much learning; as Quarlous wittily remarks: 'He will ever be in the state of innocence though and childhood; derides all antiquity, defies any other learning than inspiration; and what discretion soever, years should afford him, it is all prevented in his original ignorance.'²

Busy, like Ananias, is carried along by his zeal, and the promptings of the spirit lead him into gross absurdities. Of

¹ 103. 22.

² 19. 12.

these, none is more thoroughly in the spirit of comic satire than his attack on the stage and his controversy with the puppets. In this Jonson ridiculed most effectively the unreasonable attitude which the Puritans took towards the stage, and the general ignorance of their attacks, which already were common.

The Puritans' intolerance extended farther than to plays and fairs; Busy puts with them in a general condemnation, May-games, morris-dances, wakes, and wedding-feasts; the prophesying Elder to whom a hobby-horse was an idol, and a drum the broken belly of the beast, could have no sympathy with mirth. This spirit of severity and intolerance Jonson satirized again in *The Sad Shepherd*, when Robin Hood suggests a song and dance in the wood, affirming:

Such are the rites the youthful June allow.

To which Clarion replies:

They *were*, gay Robin; but the sourer sort
Of shepherds now disclaim in all such sport.

And Lionel adds:

They call ours Pagan pastimes that infect
Our blood with ease, our youth with all neglect;
Our tongues with wantonness, our thoughts with lust;
And what they censure ill, all others must.¹

In their conduct of life, Jonson's Puritans are anything but spiritually minded. Ananias and Tribulation Wholesome seek after the riches that perish, and by the most foolish of means. Busy and Dame Purecraft, according to the latter's confession, have like worldly tendencies. Busy, further, is a glutton; he eats pig and drinks ale at the Fair in a way that shows his gastronomic powers are no whit inferior to those of Molière's Tartuffe.

As the application of principles to life is further considered, the Puritans are found engaged in certain rather surprising vocations. While Stubbes and others, like Busy, denounced the wearers of feathers and similar vanities, not

¹ Cun. G. ed. 6. 245.

a few of their number had a good living from the making and selling of them. This was a well known fact in the London of Jonson's time, and was so thoroughly inconsistent that he found pleasure in returning to it several times.

As the Puritans did not hesitate to adopt the singularities of dress, so in their profession and living they seemed to experience a joy in being of the Separation, a joy that was decidedly self-centered. Busy, when thrust into the stocks, was 'glad to be thus separated from the heathen of the land'. Ananias was so imbued with the same spirit that he failed to recognize that the magistrate possessed any jurisdiction over him, and so had no scruple in pursuing the project, forbidden by law, of the private coinage of gold.

Finally, with all their scrupulosity, the Puritans are not to be credited with common honesty. Subtle boldly charges this and Tribulation does not deny it, though in his sophistry he glosses it over. It is Dame Purecraft herself who tells Quarlous of Busy's practice of robbing heirs of property left in his trust, and of her own still more effective device of extorting alms for various specious charities which really ended in herself. Similarly, but more sternly, some years later in *The Sad Shepherd* were the Puritans charged

With covetise and rage, when to their store
They add the poor man's yeanning, and dare sell
Both fleece and carcass, not gi'ing him the fell.¹

As we have thus enumerated the charges made by Jonson, the question naturally suggested is, How far were they just? There are some that can be dismissed almost at a glance, for *The Alchemist* and *Bartholomew Fair* are comedy as well as satire, and other characters, as well as the Puritans, are often distorted and made ridiculous in order to amuse. Yet in general Jonson was serious even in his jesting.

In seeking rightly to estimate the Puritans, we have the perspective of three hundred years to aid us, and it is easy to judge to-day with a degree of fairness such as was almost impossible for a contemporary dramatist.

¹ Cun. G. ed. 6. 245.

Jonson's Puritans are hypocrites. But history tells us of men who, to worship God according to their ideas of right, left home, endured years of exile, and finally braved the perils and hardships attendant upon a settlement in a wild and unknown land. It tells us also of their kinsmen who, remaining in England, for the sake of political and religious liberty resisted royal despotism and underwent the horrors of civil war. The belief that produced such men could not be essentially hypocritical.

But the mass of Puritans was by no means on the same level as the ardent leaders. Cromwell's and Milton's frequent remonstrances are evidence to the contrary. And, further, not infrequently it is true that men who have the quality for making gallant soldiers or explorers, are not the most desirable neighbors. The very intensity with which the Puritans sought what they considered the essentials of character, made them likely to neglect the cultivation of the more easily acquired, and perhaps more natural, virtues. Their lives commonly lacked a beautiful symmetry, and among the ignorant abounded in inconsistencies.

Thus while Jonson's satire as a whole was unfair to the Puritans, each individual point was not without much justification. These people certainly were odd in their dress; with some this was but a natural result of their strong aversion to the extravagance of a city and land which went wild over new and absurd styles; with others it was an affectation. Even the former must have found it difficult not to become self-conscious—perhaps vain of their freedom from vanity.

That their language was stilted and bombastic, contemporary literature gives abundant proof. Especially writings intended to correct the follies of the time, such as Philip Stubbes' *Anatomy of Abuses*, show how ridiculous were the titanic denunciations brought to bear on peccadillos too insignificant for notice. The language of the Puritans was loaded with Biblical illustrations and phrases, sometimes to a degree that now would seem almost profane. But the

Bible to many was their only book, and in it they found a guide for even the trivial incidents of every day. And what wonder that they fell into occasional errors by interpreting it too narrowly! Of its pervading influence Green gives an admirable statement in his *History of the English People*:¹

The power of the Book [the Bible] over the mass of Englishmen showed itself in a thousand superficial ways, and in none more conspicuously than in the influence on ordinary speech. It formed, we must repeat, the whole literature which was practically accessible to ordinary Englishmen; and when we recall the number of common phrases which we owe to great authors, the bits of Shakespeare, or Milton, or Dickens, or Thackeray, which unconsciously interweave themselves in our ordinary talk, we shall better understand the strange mosaic of Biblical words and phrases which colored English talk two hundred years ago.

By far the most serious of the minor charges in our author's satire was that of narrowness and intolerance. Before 1595 the main causes of difference between Puritan and churchman had been questions of ceremony—as the wearing of the surplice, the reading of the service, the rite of baptism, the location of the communion table, etc. Had either party shown breadth in their views and a little tolerance, the separation might never have occurred. This unyielding spirit on the part of the Puritans in no small degree was due to their dread of the Catholics, whom they treated with bitter hostility. Anything that contained the least suggestion of papacy was to be fought to the death; their imaginations were not less active than Busy's in conjuring up these delusive foes; and they fell into what Bacon calls 'a superstition in avoiding a superstition.'

Nor were they much kinder to others outside of the English Church who differed from themselves. This was shown in the New World by their treatment of the Quakers, and the cruel retaliations which they practised upon the Indians. In the home-land they could not exercise the same independence, yet many believed quite as strongly that they

¹ 3. 11.

were God's chosen people, surrounded by the heathen Canaanites; and so intent were they in heeding the Old Testament warning against contamination that they quite overlooked the New Testament exhortation to love and service. This extreme form of the Puritans' spirit of separation, supported by conceit, perverseness, intolerance, and cruelty, is what Bishop Hall especially stigmatized in his *Apology against the Brownists*. Bacon severely characterized the same, also, in his essay, *Unity in Religion*: 'It is certain, that heresies and schisms are of all others the greatest scandals, yea, more than corruption of manners.'

Busy is a glutton; but with the austere simplicity of the Puritans, frugality and abstemiousness much more commonly prevailed. Busy is characterized by his inspired ignorance, but the Puritans of history founded schools and colleges; though not always broad and liberal in their culture, they fostered learning as no other people of their time. Busy, Purecraft, Ananias, and Wholesome were dishonest, and the same charge, with stern plainness, is repeated in *The Sad Shepherd*. But dishonesty is so far removed from what history tells us of the rigid moral integrity of the Puritans, that although no doubt there was ground for Jonson's accusation in individual cases—and they may have been intensified to his mind by personal observation—this charge is not worth our attention. The Puritans formed much too large a class not to have some rogues hiding among them. And, as is always the way in times of religious prejudice and persecution, all kinds of fanatics and enthusiasts were loosely classed with them; and further, without the least ground for suspicion, crimes and absurd false plots were fathered upon them.¹

Jonson was in the front rank, but by no means alone, in his attack on the Puritans.² The Jacobean dramatists who made

¹ Cf. Neal, I. 219, 343.

² For a much more extended view of this conflict, see Thompson's *Controversy between the Puritans and the Stage*; part 2, in which the author considers 'The Dramatists' Reply to the Puritans,' is particularly related to our subject.

no allusion to the class that so vigorously assailed them are indeed few. These allusions, sometimes in the form of harmless jokes, again of downright scurrility, for the most part are too insignificant to warrant our attention. But there are certain plays more ambitious in their satire. *The Puritan*, 1607, whose authorship, variously attributed to Shakespeare, Middleton and others, is unknown, makes several of the holy society ridiculous through their hypocrisy and stupidity. This play is a very poor farce, and the imbecility, the puerile dishonesty represented as characterizing the Puritans, is so overdrawn that it is ineffective as satire.

In *The Family of Love*, 1608, Middleton devoted an entire comedy to equal nonsense. A band of religious enthusiasts, known by this name, seems to have been organized by Heinrich Niclaes about 1555. They were guided, they professed, by Divine Love, but their enemies said, by carnal affection. So that classifying them under the general name of Puritans, as often was done, cast a slur upon the latter. Middleton, in his satire, depicts wanton sensuality masquerading in the guise of religious enthusiasm, together with some of the common foibles of the city Puritan. The whole is done in such a way, Ward observes, 'as to lead to the conclusion that the dramatist knew little or nothing of the principles or practices which he was attempting to satirize.'¹ In *A Chaste Maid in Cheapside*, 1630, by the same author, some Puritan women appear at a congratulatory party; they converse most inanely, and are so unimportant as not even to be distinguished by names.

In *The Muse's Looking Glass*, 1634, Randolph makes Bird, a feather-maker, and Mrs. Flowerdew, a seller of pins and looking-glasses, both Puritans of Blackfriars, the leading characters. Their cant and extravagant language, the inconsistency of their dealing in feathers, and their ignorant hostility to the stage, are well satirized. It is important to note that Randolph was one of the *Sons of*

¹ *Hist. Eng. Dram. Lit.* 2. 517.

Ben, and that in this comedy, both in his manner and in what he satirized, he was plainly influenced by the older poet.

Viewed as a whole, the satire of contemporary dramatists against the Puritans was scattered and fragmentary. The few who give the Puritans more attention, render their shafts ineffective by their carelessness of aim and indifference in manner. Randolph is an exception, but he follows Jonson so closely that it is hardly necessary to give him special consideration.

It is a fact of no little significance that, while Jonson scrutinized the typical and individual failings of the Puritans with a thoroughness that makes his satire surpass that of all the other dramatists put together, nowhere in his comedies does he charge them with social impurity. I cannot regard it as accidental; the suggestion of making such an accusation certainly is found in Marston's *Malcontent*, *The Puritan*, and Middleton's *Family of Love*, all of which were produced a few years previous to *The Alchemist*; neither Jonson's delicacy nor the standards of the times would have stigmatized such a subject as improper for the stage.

The evidence is fairly conclusive that Jonson deliberately chose not to make such a charge, and that in his hostility he practised moderation, laying hold only of that which in his judgment rightly deserved the lash. Nor is this inconsistent with his satire on the dishonesty and hypocrisy of the Puritans, although, as I have said, these failings are not to be regarded as characterizing the class as a whole. Jonson was a man of strong prejudices, and even a few cases of religious imposition and deceit brought to his attention might easily have colored a feeling already somewhat averse to the Puritans. What seems to be his real judgment regarding them, expressed in plain and concise form, is found in a passage in *Timber*, which I translate: 'The Puritan hypocrite is a fanatic mentally unbalanced by a belief in his own peculiar vision, by which

he thinks he has discovered certain errors in a few of the dogmas of the church. Thence seized by a holy frenzy, he madly resists the magistrates, believing that he is thus showing obedience to God.'

That Jonson, of all the Jacobean dramatists, should have been the one especially to attack the Puritans, is extremely paradoxical. At heart he was a very Puritan himself. He could never resist an opportunity for preaching; as he says in the Prologue of *The Alchemist*,

This pen
Did never aim to grieve, but better men.

More than once he himself attacked the stage, and far surpassed the similar efforts of the Puritans, because he knew better of what he spoke. But Jonson resembled the Puritans also in their failings: he lacked tolerance and sympathy. As it was not easy for him to appreciate a rival playwright, it was also difficult for him to do justice to a rival moralist. And for himself to attack his own profession was quite different from standing silently by, and seeing outsiders ignorantly and abusively attempt the same. The latter, to a man of his combative nature, was a challenge which professional honor would not allow him to ignore. His attitude toward the Puritans, further, may have been influenced not a little by religious prejudice. From the *Conversations with Drummond* we know that for twelve years after his imprisonment in 1598, he was a professed Catholic. Could the Puritans' absurd fears and bitter denunciations of popery have failed to awaken antagonism in this rough fighter?

Finally, Jonson was hostile to the Puritans because he failed to appreciate their real spirit. As has already been observed, his genius was powerful and massive rather than delicate and graceful. There was a lack of the finest feeling. He gloried in the great monuments of philosophical and scientific knowledge, but the noble idealism that transcends all that is mere intellect, he only dimly

apprehended. His attitude toward Shakespeare was distinguished by a large and generous admiration, and yet it was an admiration chiefly of the remarkable powers of a master-mind. The same limitation marks his portrayal of the Puritans. He did not exhibit the poet's power of seeing deep into their spirit. Thus his satire fails to be the truest and most convincing, and at times borders upon caricature. This was how *Bartholomew Fair* impressed Samuel Pepys as he saw it in 1668: 'It is an excellent play; the more I see it, the more I love the wit of it; only the business of abusing the Puritans begins to grow stale, and of no use, they being the people that, at last, will be found the wisest.'



BARTHOLMEW
FAYRE:
A COMEDIE,
ACTED IN THE
YEARE, 1614.

By the Lady *ELIZABETHS*
SERVANTS.

And then dedicated to King IAMES, of
most Bleffed Memorie;

By the Author, BENIAMIN IOHNSON.

*Si foret in terris, rideret Democritus: nam
Spectaret populum ludis attentius ipsis,
Vt sibi præbentem, mimo spectacula plura.
Scriptores autem narrare putaret assello
Fabellam furdo.* Hor. lib. 2. Epist. I.

[DEVICE OF A
WOLF'S HEAD
ERASED, ETC.]

LONDON,

Printed by *I. B.* for ROBERT ALLOT, and are
to be sold at the signe of the *Beare*, in *Pauls*
Church-yard. 1631.

THE
PROLOGVE
TO
THE KINGS
MAIESTY.

Y Our Maiesty is welcome to a Fayre ;
Such place, such men, such language & such ware,
You must expect : with these, the zealous noyse
Of your lands Faction, scandaliz'd at toyes,
As Babies, Hobby-horses, Puppet-playes,
And such like rage, whereof the petulant wayes
Your selfe haue knowne, and haue bin vext with long.
These for your sport, without perticular wrong,
Or iust complaint of any priuate man,
(Who of himselfe, or shall thinke well or can)
The Maker doth present : and hopes, to night
To giue you for a Fayring, true delight.

THE PERSONS

OF THE PLAY.

IOHN LITTLEWIT.	<i>A Proflor.</i>
WIN LITTLE-WIT.	<i>His wife.</i>
DAME PVRECRAFT.	<i>Her mother and a widdow.</i>
ZEAL-OF-THE-LAND BVSY.	<i>Her Suitor, a Banbury man.</i>
WIN-WIFE.	<i>His Riual, a Gentleman.</i>
QVARLOVS.	<i>His companion, a Gamester.</i>
BARTHOLMEW COKES.	<i>An Esquire of Harrow.</i>
HVMPHREY WASPE.	<i>His man.</i>
ADAM OVER-DOO.	<i>A Iustice of Peace.</i>
DAME OVERDOO.	<i>His wife.</i>
GRACE WELBORNE.	<i>His Ward.</i>
LANT. LEATHERHEAD.	<i>A Hobbi-horse feller.</i>
IOANE TRASH.	<i>A Ginger-bread woman.</i>
EZECHIEL EDGWORTH.	<i>A Cutpurse.</i>
NIGHTINGALE.	<i>A Ballad-singer.</i>
VRSLA.	<i>A Pigge-woman.</i>
MOON-CALFE.	<i>Her Tapster.</i>
IORDAN KNOCK-HVM.	<i>A Horse-courser, and ranger</i>
VAL. CVTTING.	<i>A Roarer. [o' Turnbull.</i>
CAPTAIN WHIT.	<i>A Bawd.</i>
PVNQVE ALICE.	<i>Mistresse o'the Game.</i>
TROVBLE-ALL.	<i>A Madman.</i>

WHTCHMEN, three.

COSTARD-monger.

MOVSETRAP-man.

CLOTHIER.

WRESTLER.

PORTERS.

DOORE-KEEPERS.

PVPPETS.

WATCHMEN, three, 1692: Three Watchmen 1716, W

THE INDVCTION. ON THE *STAGE*.

STAGE-KEEPER.

Gentlemen, haue a little patience, they are e'en
vpon comming, instantly. He that should
beginne the Play, Master *Littlewit*, the *Proctor*,
has a stich new falne in his black silk stocking ;
'twill be drawn vp ere you can tell twenty. He playes 5
one o'the *Arches*, that dwels about the *Hospitall*, and hee
has a very pretty part. But for the whole *Play*, will you
ha'the truth on't ? (I am looking, lest the *Poet* heare me,
or his man, Master *Broome*, behind the Arras) it is like to
be a very conceited scuruy one, in plaine English. When't 10
comes to the *Fayre*, once : you were e'en as good goe to
Virginia, for any thing there is of *Smith-field*. Hee has
not hit the humors, he do's not know 'hem ; hee has not
conuers'd with the *Bartholmew*-birds, as they say ; hee has
ne're a Sword, and Buckler man in his *Fayre*, nor a little 15
Dauy, to take toll o'the Bawds there, as in my time, nor a
Kind-heart, if any bodies teeth should chance to ake in his
Play. Nor a Iugler with a wel-educated Ape to come
ouer the chaine, for the *King* of *England*, and backe againe
for the *Prince*, and sit still on his arse for the *Pope*, and the 20
King of *Spaine* ! None o'these fine fights ! Nor has he
the Canuas-cut 'ithe night, for a Hobby-horseman to
creepe into his she-neighbour, and take his leap there !
Nothing ! No, and some writer (that I know) had had but
the penning o'this matter, hee would ha'made you such 25

a lig-ajogge i'the boothes, you should ha'thought an earthquake had beene i'the *Fayre*! But these Master-Poets, they will ha'their owne absurd courfes; they will be inform'd of nothing! Hee has (*firreuerence*) kick'd me
 5 three, or foure times about the Tying-houfe, I thanke him, for but offering to putt in, with my experience. I'll be iudg'd by you, *Gentlemen*, now, but for one conceit of mine! would not a fine Pumpe vpon the Stage ha'done well, for a property now? and a *Punque* fet vnder vpon
 10 her head, with her Sterne vpward, and ha'beene souf'd by my wity young masters o'the *Innes o'Court*? what thinke you o'this for a shew, now? hee will not heare o'this! I am an Affe! I! and yet I kept the *Stage* in Master *Tarletons* time, I thanke my starres. Ho! and that man had
 15 liu'd to haue play'd in *Bartholmew Fayre*, you should ha'feene him ha'come in, and ha'beene coozened i'the Cloath-quarter, so finely! And *Adams*, the Rogue, ha' leap'd and caper'd vpon him, and ha'dealt his vermine about, as though they had cost him nothing. And then a
 20 substantiall watch to ha'stolne in vpon 'hem, and taken 'hem away, with mistaking words, as the fashion is, in the *Stage-practice*,

Booke-holder : *Scriuener*. To him.

Booke. How now? what rare discourse are you false vpon? ha? ha? you found any familiars here, that you are
 25 so free? what's the business?

Sta. Nothing, but the vnderstanding Gentlemen o'the ground here, ask'd my iudgement.

Booke. Your iudgement, Rascall? for what? sweeping the *Stage*? or gathering vp the broken Apples for the
 30 beares within? Away Rogue, it's come to a fine degree

in these *ſpectacles* when ſuch a youth as you pretend to a iudgement. And yet hee may, i'the moſt o'this matter i'faith : For the *Author* hath writ it iuſt to his *Meridian*, and the *Scale* of the grounded Iudgements here, his Play-fellowes in wit. Gentlemen ; not for want of a *Prologue*, 5
but by way of a new one, I am ſent out to you here, with a *Scriuener*, and certaine Articles drawne out in haſt betweene our *Author*, and you ; which if you pleaſe to heare, and as they appeare reaſonable, to approue of ; the *Play* will follow preſently. Read, *Scribe*, gi'me the Counter- 10
paine.

Ser. ARTICLES of Agreement, indented, betweene the *Speſtators* or *Hearers*, at the *Hope* on the Bankſide, in the County of *Surrey* on the one party ; And the *Author of Bartholmew Fayre* in the ſaid place, and County on the 15
other party : (the one and thirtieth day of *Oſtober*. 1614.) and in the twelfth yeere of the Raigne of our Soueragine Lord, IAMES by the grace of God *King of England, France, & Ireland* ; Defender of the faith. And of *Scotland* the ſeauen and fortieth. 20

INPRIMIS, It is couenanted and agreed, by and betweene the parties aboueſaid, and the ſaid *Speſtators*, and *Hearers*, aſwell the curious and enuious, as the fauouring and iudicious, as alſo the grounded Iudgements and vnder- 25
ſtandings, doe for themſelues ſeuerally Couenant, and agree to remaine in the places, their money or friends haue put them in, with patience, for the ſpace of two houres and an halfe, and ſomewhat more. In which time the *Author* promiſeth to preſent them by vs, with a new ſufficient Play called BARTHOLMEW FAYRE, merry, and 30
as full of noiſe, as ſport : made to delight all, and to

offend none. Prouided they haue either, the wit or the honesty to thinke well of themselves.

It is further agreed that euery perfon here, haue his or their free-will of censure, to like or dislike at their owne charge, the *Author* hauing now departed with his right:
 5 It shall be lawfull for any man to iudge his six pen'orth his twelue pen'orth, so to his eightene pence, 2. shillings, halfe a crowne, to the value of his place: Prouided alwaies his place get not aboue his wit. And if he pay for halfe a
 10 dozen, hee may censure for all them too, so that he will vndertake that they shall bee silent. Hee shall put in for *Censures* here, as they doe for *lots* at the *lottery*: mary if he drop but fixe pence at the doore, and will censure a crownes worth, it is thought there is no conscience, or
 15 iustice in that.

It is also agreed, that euery man heere, exercise his owne Iudgement, and not censure by *Contagion*, or vpon *trust*, from anothers voice, or face, that sits by him, be he neuer so first, in the *Commisison of Wit*: As also, that hee
 20 bee fixt and settled in his censure, that what hee approues, or not approues to day, hee will doe the same to morrow, and if to morrow, the next day, and so the next weeke (if neede be :) and not to be brought about by any that sits on the *Bench* with him, though they indite, and arraigne
 25 *Playes* daily. Hee that will sweare, *Ieronimo*, or *Andronicus* are the best playes, yet, shall passe vnexcepted at, heere, as a man whose Iudgement shewes it is constant, and hath stood still, these fise and twentie, or thirtie yeeres. Though it be an *Ignorance*, it is a vertuous and stay'd ignorance;
 30 and next to *truth*, a confirm'd errour does well; such a one the *Author* knowes where to finde him.

It is further couenanted, concluded and agreed, that how great foeuer the expectation bee, no person here, is to expect more then hee knowes, or better ware then a *Fayre* will afford : neyther to looke backe to the sword and buckler-age of *Smithfield*, but content himselfe with 5 the present. In stead of a little *Dauy*, to take toll o'the Bawds, the *Author* doth promise a strutting *Horse-courser*, with a *leere-Drunkard*, two or three to attend him, in as good *Equipage* as you would wish. And then for *Kinde-heart*, the *Tooth-drawer*, a fine oyly *Pig-woman* with her 10 *Tapster*, to bid you welcome, and a consort of *Roarers* for musique. A wife *Iustice of Peace meditant*, in stead of a *Iugler*, with an *Ape*. A ciuill *Cutpurse searchant*. A sweete *Singer* of new Ballads *allurant* : and as fresh an *Hypocrite*, as euer was broach'd *rampant*. If there bee neuer a *Seruant-* 15 *monster* i'the *Fayre* ; who can helpe it ? he sayes ; nor a nest of *Antiques* ? Hee is loth to make Nature afraid in his *Plays*, like those that beget *Tales*, *Tempests*, and such like *Drolleries*, to mixe his head with other mens heeles, let the concupifence of *Iigges* and *Dances*, raigne as strong as it 20 will amongst you : yet if the *Puppets* will please any body, they shall be entreated to come in.

In consideration of which, it is finally agreed, by the fore-said hearers, and *spectators*, that they neyther in themselves conceale, nor suffer by them to be concealed any *State-* 25 *decipherer*, or politique *Picklocke* of the *Scene*, so solemnly ridiculous, as to search out, who was meant by the *Ginger-bread-woman*, who by the *Hobby-horse-man*, who by the *Costard-monger*, nay, who by their *Wares*. Or that will pretend to affirme (on his owne inspired ignorance) what 30 *Mirror of Magistrates* is meant by the *Iustice*, what great

Lady by the *Pigge-woman*, what *conceal'd Statef-man*, by the
Seller of Moufe-trappes, and so of the rest. But that such
 person, or persons, so found, be left discouered to the
 mercy of the *Author*, as a forfeiture to the *Stage*, and your
 5 laughter, aforesaid. As also, such as shall so desperately,
 or ambitiously, play the foole by his place aforesaid, to
 challenge the *Author* of scurrilitie, because the language
 some where fauours of *Smithfield*, the *Booth*, and the *Pig-*
broath, or of prophanenesse, because a *Mad-man* cryes, *God*
 10 *quit you*, or *blesse you*. In *witnesse* whereof, as you haue
 preposterously put to your Seales already (which is your
 money) you will now adde the other part of suffrage, your
 hands, The *Play* shall presently begin. And though the
Fayre be not kept in the same Region, that some here,
 15 perhaps, would haue it, yet thinke, that therein the *Author*
 hath obseru'd a speciall *Decorum*, the place being as durty
 as *Smithfield*, and as stinking euery whit.

Howfoeuer, hee prayes you to beleeeue, his *Ware* is still
 the same, else you will make him iustly suspect that hee
 20 that is so loth to looke on a *Baby*, or an *Hobby-horse*, heere,
 would bee glad to take vp a *Commodity* of them, at any
 laughter, or losse, in another place.

BARTHOLMEVV ^[1]

FAYRE.

ACT. I. SCENE. I.

LITTLE-VVIT. { *To him* } VVIN.

A Pretty conceit, and worth the finding! I ha' such
lucke to spinne out these fine things still, and
like a Silke-worme, out of my selfe. Her's
Master *Bartholomew Cokes*, of *Harrow o'th hill*, i'th
County of *Middlefex*, Esquire, takes forth his Licence, to 5
marry Mistrresse *Grace Wel-borne* of the said place and
County: and when do's hee take it foorth? to day! the
foure and twentieth of August! *Bartholmew* day! *Barthol-*
mew vpon *Bartholmew*! there's the deuice! who would 10
haue mark'd such a leap-frogge chance now? A very lesse
then *Ames-ace*, on two Dice! well, goe thy wayes *John*
Little-wit, Proctor *John Little-wit*: One o'the pretty wits
o'*Pauls*, the *Little wit* of London (so thou art call'd) and
some thing beside. When a quirk, or a *quiblin* do's scape
thee, and thou dost not watch, and apprehend it, and bring 15
it afore the Constable of conceit: (there now, I speake
quib too) let 'hem carry thee out o'the Archdeacons Court,
into his Kitchin, and make a *Jack* of thee, in stead of a
John. (There I am againe la!) *Win*, Good morrow, *Win*.

G makes but one scene of Act 1.

3 Her's] Here's 1692, 1716, W, G 10 G would insert little between
very and lesse.

I marry *Win*! Now you looke finely indeed, *Win*! this Cap do's conuince! youl'd not ha'worne it, *VVin*, nor ha' had it veluet, but a rough countrey Beauer, with a copper-band, like the Conney-skinne woman of *Budge-row*?
 5 Sweete *VVin*, let me kisse it! And. her fine high shooes, like the *Spanish Lady*! Good *VVin*, goe a litle I would faine see thee pace, pretty *VVin*! By this fine Cap, I could neuer leaue kissing on't.

[2] WIN. Come, indeede la, you are such a foole, still!

10 LITT. No, but halfe a one, *Win*, you are the tother halfe: man and wife make one foole, *Win*. (Good!) Is there the Proctor, or Doctor indeed, i'the *Diocesse*, that euer had the fortune to win him such a *Win*! (There I am againe!) I doe feele conceits comming vpon mee, more
 15 then I am able to turne tongue too. A poxe o'these pretenders, to wit! your *Three Cranes*, *Miter*, and *Mermaid* men! Not a corne of true salt, nor a graine of right mustard amongst them all. They may stand for places or so, againe the next *Wit* fall, and pay two pence in a quart
 20 more for their *Canary*, then other men. But gi'mee the man, can start vp a *Iustice* of *Wit* out of six-shillings beare, and giue the law to all the *Poets*, and *Poet-fuckers* i'Towne, because they are the Players Gossips? 'Slid, other men haue wiues as fine as the Players, and as well drest. Come
 25 hither, *Win*.

ACT. I. SCENE. IJ.

, VVIN-WIFE. LITTLEVVIT. WIN.

VVHy, how now Master *Little-wit*! meafuring of lips? or molding of kisses? which is it?

LITT. Troth I am a little taken with my *Wins* dressing here! Do'st not fine Master *Win-wife*? How doe you
 30 apprehend, Sir? Shee would not ha'worne this habit.

17 nor] not 1692, 1716, W, G

I challenge all *Cheapside*, to shew fuch another: *Morefields*, *Pimlico* path, or the *Exchange*, in a fommer euening, with a Lace to boot as this has. Deare *Win*, let Master *Win-wife* kisse you. Hee comes a wooing to our mother *Win*, and may be our father perhaps, *Win*. There's no harme 5
in him, *Win*.

WIN-W. None i'the earth, Master *Little-wit*.

LITT. I enuy no man, my delicates, Sir.

WIN-W. Alas, you ha'the garden where they grow still!
A wife heere with a *Strawbery-breath*, *Chery-lips*, *Apricot-* 10
cheekes, and a soft veluet head, like a *Melicotton*.

LITT. Good y'faith! now dulnesse vpon mee, that I
had not that before him, that I should not light on't, as
well as he! Veluet head!

WIN-W. But my taste, Master *Little-wit*, tends to fruiçt 15
of a later kinde: the sober Matron, your wiues mother.

LITT. I! wee know you are a Sutor, Sir. *Win*, and I
both, wish you well; by this Licence here, would you had
her, that your two names were as fast in it, as here are a
couple. *Win* would faine haue a fine young father i'law, 20
with a fether: that her mother might hood it, and chaine [3]
it, with Mistris *Ouer-doo*. But, you doe not take the right
course, Master *Win-wife*.

WIN-W. No? Master *Little-wit*, why?

LIT. You are not madde enough. 25

WIN-W. How? Is madnesse a right course?

LIT. I say nothing, but I winke vpon *Win*. You haue
a friend, one (Master *Quarlous*) comes here some times?

WIN-W. Why? he makes no loue to her, do's he?

LIT. Not a tokenworth that euer I saw, I assure you, 30
But—

WIN-W. What?

LIT. He is the more Mad-cap o'the two. You doe not
apprehend mee.

WIN. You haue a hot coale i'your mouth, now, you 35
cannot hold.

LIT. Let mee out with it, deare *Win*.

WIN. I'll tell him my felfe.

LIT. Doe, and take all the thanks, and much do good thy pretty heart, *Win*.

5 WIN. Sir, my mother has had her natiuity-water caſt lately by the Cunning men in *Cow-lane*, and they ha'told her her fortune, and doe enſure her, ſhee ſhall neuer haue happy houre; vnleſſe ſhee marry within this ſen'night, and when it is, it muſt be a Madde-man, they ſay.

10 LIT. I, but it muſt be a Gentle-man Mad-man.

WIN. Yes, ſo the tother man of *More-fields* ſayes.

WIN-w. But do's ſhee beleue 'hem?

LIT. Yes, and ha's beene at *Bedlem* twice ſince, euery day, to enquire if any Gentleman be there, or to come
15 there, mad!

WIN-w. Why, this is a confederacy, a meere piece of practice vpon her, by theſe *Impoſtors*?

LIT. I tell her ſo; or elſe ſay I, that they meane ſome young-Madcap-Gentleman (for the diuell can equiuocate, as
20 well as a Shop-keeper) and therefore would I aduiſe you, to be a little madder, then Maſter *Quarlous*, hereafter.

WIN. Where is ſhee? ſtirring yet?

LIT. Stirring! Yes, and ſtudying an old Elder, come from *Banbury*, a Suitor that puts in heere at meale-tyde,
25 to praife the painefull brethren, or pray that the ſweet fingers may be reſtor'd; Sayes a grace as long as his breath laſts him! Some time the ſpirit is ſo ſtrong with him, it gets quite out of him, and then my mother, or *Win*, are faine to fetch it againe with *Malmefey*, or *Aqua*
30 *caeleſtis*.

WIN. Yes indeed, we haue ſuch a tedious life with him for his dyet, and his clothes too, he breaks his buttons, and cracks ſeames at euery ſaying he fobs out.

IOH. He cannot abide my Vocation, he ſayes.

35 WIN. No, he told my mother, a *Proſtor* was a claw
[4] of the *Beaſt*, and that he had little leſſe then committed *abomination* in marrying me ſo as he ha's done.

IOH. Euery line (he sayes) that a *Proctor* writes, when it comes to be read in the Bishops Court, is a long blacke hayre, kemb'd out of the tayle of *Anti-Christ*.

WIN-W. When came this *Profelyte*?

IOH. Some three dayes since.

5

ACT. I. SCENE. IIJ.

QVARLOVS, IOHN, VVIN, VVIN-VVIFE.

O Sir, ha'yoti tane foyle, here? it's well, a man may reach you, after 3. houres running, yet! what an vnmercifull companion art thou, to quit thy lodging, at such vngentle manly houres? None but a scatterd couey of Fidlers, or one of these Rag-rakers in dung-hills, or 10 some Marrow-bone man at most, would haue beene vp, when thou wert gone abroad, by all description. I pray thee what aylest thou, thou canst not sleepe? hast thou — Thornes i'thy eye-lids, or Thistles i'thy bed.

WIN-W. I cannot tell: It seemes you had neither i' 15 your feet; that tooke this paine to find me.

QVAR. No, and I had, all the Lime-hounds o'the City should haue drawne after you, by the sent rather, M^r *John Little-wit*! God saue you, Sir. 'Twas a hot night with some of vs, last night, *John*: shal we pluck a hayre o'the 20 fame Wolfe, to day, *Proctor John*?

IOH. Doe you remember Master *Quarlous*, what wee discours'd on, last night?

QVAR. Not I, *John*: nothing that I eyther discoure or doe, at those times I forfeit all to forgetfulnesse. 25

IOH. No? not concerning *Win*, looke you: there shee is, and drest as I told you she should be: harke you Sir, had you forgot?

14 bed.] Bed? 1692, 1716, W, G

18 sent] Scent 1692, 1716, W, G, as regularly . . . rather,] rather. 1692, 1716, W: rather.— G

25 doe,] do; G

26 Win,] Win? 1716, W, G

QVAR. By this head, I'le beware how I keepe you company, *John*, when I drunke, and you haue this dangerous memory ! that's certaine.

IOH. Why Sir ?

5 QVAR. Why ? we were all a little stain'd last night, sprinckled with a cup or two, and I agreed with Proctor *John* heere, to come and doe somewhat with *Win* (I know not what 'twas) to day ; and he puts mee in minde on't, now ; hee sayes hee was comming to fetch me : before *Truth*,
 10 if you haue that fearefull quality, *John*, to remember, when you are sober, *John*, what you promise drunke, *John* ; I shall take heed of you, *John*. For this once, I am content
 [5] to winke at you, where's your wife ? come hither *Win*.
(He kiffeth her.)

15 WIN. Why, *John* ! doe you see this, *John* ? looke you ! helpe me, *John*.

IOH. O *Win*, fie, what do you meane, *Win* ! Be womanly, *Win* ; make an outcry to your mother, *Win* ? Master *Quarlous* is an honest Gentleman, and our worshipfull good
 20 friend, *Win* : and he is Master *Winwifes* friends, too : And Master *Win-wife* comes a Suitor to your mother *Win* ; as I told you before, *Win*, and may perhaps, be our Father, *Win*, they'll do you no harme, *Win*, they are both our worshipfull good friends. Master *Quarlous* ! you must
 25 know M^r. *Quarlous*, *Win* ; you must not quarrell with Master *Quarlous*, *VVin*.

QVAR. No, we'll kisse againe and fall in.

IOH. Yes, doe good *Win*.

WIN. Y^efaith you are a foole, *John*.

30 IOH. A *Foole-John* she calls me, doe you marke that, Gentlemen ? pretty littlewit of veluet ! a foole-*John* !

QVAR. She may call you an Apple-*John*, if you vse this.

WIN-w. Pray thee forbear, for my respect somewhat.

QVAR. Hoy-day ! how respectiue you are become o'the
 35 fudden ! I feare this family will turne you reformed too,

2 I drunke] I am drunk 1692, 1716, W, G.: Cun. suggests I drink.

20 friends] Friend 1692, 1716, W, G

23 The first *Win* followed by a colon 1692, 1716, W, G

pray you come about againe. Because she is in possibility
 to be your daughter in law, and may aske you blessing
 hereafter, when she courts it to *Totnam* to eat creame.
 Well, I will forbear, Sir, but i'faith, would thou wouldst
 leaue thy exercife of widdow-hunting once! this drawing 5
 after an old reuerend Smocke by the fplay-foote : There
 cannot be an ancient *Tripe* or *Trillibub* i'the Towne, but
 thou art straight nosing it, and 'tis a fine occupation thou'lt
 confine thy felfe to, when thou ha'ft got one; scrubbing a
 piece of Buffe, as if thou hadst the perpetuity of *Pannyer-* 10
alley to flinke in ; or perhaps, worfe, currying a carkasse,
 that thou hast bound thy felfe to aliue. I'll besworne, some
 of them, (that thou art, or hast beene a Suitor to) are so old,
 as no chaste or married pleasure can euer become 'hem :
 the honest Instrument of procreation, has (forty yeeres 15
 since) left to belong to 'hem, thou must visit 'hem, as thou
 wouldst doe a *Tombe*, with a Torch, or three hand-fulls of
 Lincke, flaming hot, and so thou maist hap to make 'hem
 feele thee, and after, come to inherit according to thy inches.
 A sweet course for a man to waste the brand of life for, to 20
 be still raking himfelfe a fortune in an old womans em-
 bers ; we shall ha'thee after thou hast beene but a moneth
 married to one of 'hem, looke like the *quartane ague*, and
 the black *Iaundise* met in a face, and walke as if thou had'st
 borrow'd legges of a *Spinner*, and voyce of a *Cricket*. I 25
 would endure to heare fifteene Sermons aweeke for her,
 and such course, and lowd one's, as some of 'hem must be ;
 I would een desire of Fate, I might dwell in a drumme,
 and take in my sustenance, with an old broken Tobacco-
 pipe and a Straw. Dost thou euer thinke to bring thine [6]
 cares or stomack, to the patience of a drie *grace*, as long
 as thy Tablecloth ? and droan'd out by thy sonne, here,
 (that might be thy father;) till all the meat o'thy board
 has forgot, it was that day i'the Kitchin ? Or to brooke
 the noife made, in a question of *Predestination*, by the 35
 good labourers and painefull eaters, assembled together,

put to 'hem by the Matron, your Spouse; who moderates with a cup of wine, euer and anone, and a Sentence out of *Knox* between? or the perpetuall spitting, before, and after a sober drawne *exhortation* of six houres, whose better
 5 part was the *hum-ha-hum*? Or to heare prayers groan'd out, ouer thy iron-chests, as if they were *charmes* to breake 'hem? And all this for the hope of two *Aposlle*-spoones, to suffer! and a cup to eate a cawdle in! For that will be thy legacy. She'll ha' conuey'd her state, safe enough
 10 from thee, an' she be a right widdow.

WIN. Alasse, I am quite off that sent now.

QVAR. How so?

WINW. Put off by a *Brother* of *Banbury*, one, that, they say, is come heere, and gouernes all, already.

15 QVAR. What doe you call him? I knew diuers of those *Banburians* when I was in *Oxford*.

WIN-w. Master *Little-wit* can tell vs.

IOH. Sir! good *VVin*, goe in, and if Master *Bartholmew Cokes*—his man come for the Licence: (the little old
 20 fellow) let him speake with me; what say you, Gentlemen?

WIN-w. What call you the Reuerend *Elder*? you told me of? your *Banbury*-man.

IOH. *Rabbi Busy*, Sir, he is more then an *Elder*, he is a
 25 *Prophet*, Sir.

QVAR. O, I know him! a Baker, is he not?

IOH. Hee was a Baker, Sir, but hee do's dreame now, and see visions, hee has giuen ouer his Trade.

QVAR. I remember that too: out of a scruple hee tooke,
 30 that (in spic'd conscience) those Cakes hee made, were seru'd to *Bridales*, *May-poles*, *Morriesses*, and such prophane feasts and meetings; his Christen-name is *Zeale-of-the-land*.

IOH. Yes, Sir, *Zeale-of-the-land Busye*.

WIN-w. How, what a name's there!

35 IOH. O, they haue all such names, Sir; he was Witnesse, for *Win*, here, (they will not be call'd God-fathers) and nam'd her *VVinne-the-fight*, you thought her name had beene *VVinnifred*, did you not?

WIN-W. I did indeed.

IOH. Hee would ha'thought himfelfe a starke Reprobate, if it had.

QVAR. I, for there was a Blew-starch-woman o'the name, at the same time. A notable hypocriticall vermine it is; I know him. One that stands vpon his face, more then his faith, at all times; Euer in seditious motion, and reprobating for vaine-glory: of a most *lunatique* conscience, and splene, and affects the violence of *Singularity* in all he do's: (He has vndone a Grocer here, in Newgate-market, that broke with him, trusted him with Currans, as errant a Zeale as he, that's by the way: by his profession, hee will euer be i'the state of Innocence, though; and child-hood; derides all *Antiquity*; defies any other *Learning*, then *Inspiration*; and what discretion foeuer, yeeres should afford him, it is all preuented in his *Originall ignorance*; ha'not to doe with him: for hee is a fellow of a most arrogant, and inuincible dulnesse, I assure you; who is this?

ACT. I. SCEENE. IIIJ.

WASPE. IOHN. WIN-WIFE. QVARLOVS.

BY your leaue, Gentlemen, with all my heart to you: and god you good morrow; M^r *Little-wit*, my businesse is to you. Is this Licence ready?

IOH. Heere, I ha'it for you, in my hand, Master *Humphrey*.

WAS. That's well, nay, neuer open, or read it to me, it's labour in vaine, you know. I am no Clarke, I scorn to be sau'd by my booke, i'faith I'll hang first; fold it vp o' your word and gi't mee; what must you ha'for't?

11 arrant *G*, as regularly

20 god you] God give you 1692, 1716: give you *W*

IOH. We'll talke of that anon, Master *Humphrey*.

WAS. Now, or not at all, good M^r *Proctor*, I am for no anon's, I assure you.

IOH. Sweet *VVin*, bid *Salomon* send mee the little blacke
5 boxe within, in my study.

WAS. I, quickly, good Mistrresse, I pray you: for I haue both egges o'the Spit, and yron i'the fire, say, what you must haue, good M^r *Little-wit*.

IOH. Why, you know the price, M^r *Numps*.

10 WAS. I know? I know nothing. I, what tell you mee of knowing? (now I am in haſt) Sir, I do not know, and I will not know, and I ſcorne to know, and yet, (now I think o'nt) I will, and do know, as well as another; you must haue a *Marke* for your thing here, and *eight pence* for
15 the boxe; I could ha'fau'd *two pence* i'that, an' I had bought it my ſelfe, but heere's *fourteene ſhillings* for you. Good Lord! how long your little wife ſlaies! pray God, *Salomon*, your Clerke, be not looking i'the wrong boxe, M^r *Proctor*.

20 IOH. Good i'faith! no, I warrant you, *Salomon* is wifer then ſo, Sir.

[8] WAS. Fie, fie, fie, by your leaue Master *Little-wit*, this is ſcuruy, idle, fooliſh and abominable, with all my heart; I doe not like it.

25 WIN-W. Doe you heare? *Iacke Little-wit*, what buſineſſe do's thy pretty head thinke, this fellow may haue, that he keepes ſuch a coyle with?

QVAR. More then buying of ginger-bread i'the *Cloyſter*, here, (for that wee allow him) or a guilt pouch i'the
30 *Fayre*?

IOH. Master *Quarlous*, doe not miſtake him: he is his Maſters both-hands, I assure you.

QVAR. What? to pull on his boots, a mornings, or his ſtockings, do's hee?

35 IOH. Sir, if you haue a minde to mocke him, mocke him ſoftly, and looke to'ther way: for if hee apprehend you flout him, once, he will flie at you preſently. A terrible teſtie old fellow, and his name is *Waſpe* too.

QVAR. Pretty *Inſect*! make much on him.

WAS. A plague o'this box, and the poxe too, and on him that made it, and her that went for't, and all that ſhould ha'fought it, ſent it, or brought it! doe you ſee, Sir?

IOH. Nay, good M^r *Waſpe*.

5

WAS. Good Maſter *Hornet*, turd i'your teeth, hold you your tongue; doe not I know you? your father was a *Pothecary*, and ſold gliſters, more then hee gaue, I wuſſe: and turd i'your little wiues teeth too (heere ſhe comes) 'twill make her ſpit as fine as ſhe is, for all her veluet-
cuſterd on her head, Sir.

IOH. O! be ciuill Maſter *Numpes*.

WAS. Why, ſay I haue a humour not to be ciuill; how then? who ſhall compell me? you?

IOH. Here is the boxe, now.

15

WAS. Why a pox o'your boxe, once againe: let your little wife ſtale in it, and ſhe will. Sir, I would haue you to vnderſtand, and theſe Gentlemen too, if they pleaſe—

WIN-W. With all our hearts. Sir.

WAS. That I haue a charge. Gentlemen.

20

IOH. They doe apprehend, Sir.

WAS. Pardon me, Sir, neither they nor you, can apprehend mee, yet. (you are an *Aſſe*) I haue a young Maſter, hee is now vpon his making and marring; the whole care of his well doing, is now mine. His fooliſh ſchole-
maſters haue done nothing, but runne vp and downe the
Countrey with him, to beg puddings, and cake-bread, of
his tennants, and almoſt ſpoyled him, he has learn'd
nothing, but to ſing *catches*, and repeat *rattle bladder rattle*,
and O, *Madge*. I dare not let him walke alone, for feare
of learning of vile tunes, which hee will ſing at ſupper,
and in the ſermon-times! if hee meete but a Carman i'the
ſtreete, and I finde him not talke to keepe him off on him,
hee will whistle him, and all his tunes ouer, at night in
his ſleepe! he has a head full of Bees! I am faine now
(for this little time I am abſent) to leaue him in charge
with a Gentlewoman; 'Tis true, ſhee is A *Iuſtice of Peace*

25

30

[9]

his wife, and a Gentlewoman o'the hood, and his naturall
sister: But what may happen, vnder a womans gouern-
ment, there's the doubt. Gentlemen, you doe not know
him: hee is another manner of peece then you think for!
5 but nineteen yeere old, and yet hee is taller then either of
you, by the head, God bleffe him.

QVAR. Well, mee thinkes, this is a fine fellow!

WIN-W. He has made his Master a finer by this descrip-
tion, I should thinke.

10 QVAR. 'Faith, much about one, it's *croffe* and *pile*,
whether for a new farthing.

WAS. I'll tell you Gentlemen—

IOH. Will't please you drinke, Master *VVasse*?

WAS. Why, I ha'not talk't so long to be drie, Sir, you
15 see no duft or cobwebs come out o'my mouth: doe you?
you'd ha'me gone, would you?

IOH. No, but you were in hast e'en now, Mr *Numpes*.

WAS. What an' I were? so I am still, and yet I will
stay too; meddle you with your match, your *Win*, there,
20 she has as little wit, as her husband it seemes: I haue
others to talke to.

IOH. She's my match indeede, and as little wit as I,
Good!

WAS. We ha'bin but a day and a halfe in towne, Gen-
25 tlemen, 'tis true; and yester day i'the afternoone, we
walk'd *London*, to shew the City to the Gentlewoman, he
shall marry, *Mistresse Grace*; but, afore I will endure such
another halfe day, with him, I'll be drawne with a good
Gib-cat, through the great pond at home, as his vncle
30 *Hodge* was! why, we could not meet that *heathen* thing, all
day, but slayd him: he would name you all the *Signes*
ouer, as hee went, aloud: and where he spi'd a *Parrat*, or
a *Monkey*, there hee was pitch'd, with all the littl-long-
coats about him, male and female; no getting him away!
35 I thought he would ha'runne madde o'the blacke boy in
Bucklers-bury, that takes the scury, roguy *tobacco*, there.

IOH. You say true, Master *Numpes*: there's such a one indeed.

WAS. It's no matter, whether there be, or no, what's that to you?

QVAR. He will not allow of *John's* reading at any hand, 5

ACT. I. SCENE. V.

[10]

COKES. MISTRIS OVER-DOO. WASPE. GRACE.

QVARLOVS. WIN-WIFE. IOHN. WIN.

O *Numpes*! are you here *Numpes*? looke where I am, *Numpes*! and Mistris *Grace*, too! nay, doe not looke angrily, *Numpes*: my Sister is heere, and all, I doe not come without her.

WAS. What, the mischiefe, doe you come with her? or 10
shee with you?

COK. We came all to seeke you, *Numpes*.

WAS. To seeke mee? why, did you all thinke I was lost? or runne away with your foureteene shillings worth of small ware, here? or that I had chang'd it i'the *Fayre*, 15
for hobby-horses? S'pretious—to seeke me!

OVER. Nay, good M^r *Numpes*, doe you shew discretion, though he bee exorbitant, (as M^r *Ouer-doo* saies,) and't be but for conseruation of the *peace*.

WAS. Mary gip, goody she-*Iustice*, Mistris *French-hood*! 20
turd i'your teeth; and turd i'your *French-hoods* teeth, too, to doe you seruice, doe you see? must you quote your *Adam* to me! you thinke, you are Madam *Regent* still, Mistris *Ouer-doo*; when I am in place? no such matter, I assure you, your *raigne* is out, when I am in, *Dame*. 25

OVER. I am content to be in *abeyance*, Sir, and be gouern'd by you; so should hee too, if he did well; but 'twill be expected, you should also gouerne your passions.

WAS. Will't so forfooth? good Lord! how sharpe you are! with being at *Bet'lem* yesterday? *VVhetston* has fet an edge vpon you, has hee?

OVER. Nay, if you know not what belongs to your
5 dignity: I doe, yet, to mine.

WAS. Very well, then.

COK. Is this the Licence, *Numpes*? for Loues sake, let me see't. I neuer saw a Licence.

WAS. Did you not so? why, you shall not see't, then.

10 COK. An' you loue mee, good *Numpes*.

WAS. Sir, I loue you, and yet I do not loue you, i' these fooleries, fet your heart at rest; there's nothing in't, but hard words: and what would you see't for?

COK. I would see the length and the breadth on't,
15 that's all; and I will see't now, so I will.

WAS. You sha'not see it, heere.

COK. Then I'll see't at home, and I'll looke vpo'the case heere.

WAS. Why, doe so, a man must giue way to him a little
[11] in trifles: Gentlemen. These are errors, diseases of youth: which he will mend, when he comes to iudgement, and knowledge of matters. I pray you conceiue so, and I thanke you. And I pray you pardon him, and I thanke you againe.

25 QVAR. Well, this *dry-nurse*, I say still, is a delicate man.

WIN-W. And I, am, for the Coffet, his charge! Did you euer see a fellowes face more accuse him for an Affe?

QVAR. Accuse him? it confesses him one without accusing. What pittie 'tis yonder wench should marry such a
30 *Cokes*?

WIN-W. 'Tis true.

QVAR. Shee seemes to be discrete, and as sober as shee is handsome.

WIN-W. I, and if you marke her, what a restrain'd
35 scorne she casts vpon all his behaiour, and speeches?

COK. Well, *Numpes*, I am now for another piece of businesse more, the *Fayre*, *Numpes*, and then—

WAS. Blesse me ! deliuer me, helpe, hold mee ! the *Fayre* !

COK. Nay, neuer fidge vp and downe, *Numpes*, and vexes it selfe. I am resolute *Bartholmew*, in this ; Il'e make no suite on't to you ; 'twas all the end of my iourney, indeed, to shew Mistris *Grace* my *Fayre* : I call't my *Fayre*, because of *Bartholmew* : you know my name is *Bartholmew*, and *Bartholmew Fayre*. 5

IOH. That was mine afore, Gentlemen : this morning. I had that i'faith, vpon his Licence, beleue me, there he comes, after me. 10

QVAR. Come, *John*, this ambitious *wit* of yours, (I am afraid) will doe you no good i'the end.

IOH. No ? why Sir ?

QVAR. You grow so insolent with it, and ouerdoing, *John* : that if you looke not to it, and tie it vp, it will bring you to some obscure place in time, and there 'twill leaue you. 15

WIN-W. Doe not trust it too much, *John*, be more sparing, and vse it, but now and then ; a *wit* is a dangerous thing, in this age ; doe not ouer buy it. 20

IOH. Thinke you so, Gentlemen ? I'll take heed on't, hereafter.

WIN. Yes, doe *John*.

COK. A pretty little foule, this fame Mistris *Little-wit* ! would I might marry her. 25

GRA. So would I, or any body else, so I might scape you,

COK. *Numps*, I will see it, *Numpes*, 'tis decreed : neuer be melancholy for the matter. 30

WAS. Why, see it, Sir, see it, doe see it ! who hinders you ? why doe you not goe see it ? 'Slid see it.

COK. The *Fayre*, *Numps*, the *Fayre*.

WAS. Would the *Fayre* and all the Drums, and Rattles in't, were i'your belly for mee : they are already i'your braine : he that had the meanes to trauell you head, now, 35

should meet finer fights then any are i'the *Fayre*; and
 [6] make a finer voyage on't; to see it all hung with cockle-
 shels, pebbles, fine wheat-strawes, and here and there a
 chicken's feather, and a cob-web.

5 QVAR. Goodfaith, hee lookes, me thinkes an' you
 marke him, like one that were made to catch flies, with
 his Sir *Cranion*-legs.

WIN-W. And his *Numpes*, to flap 'hem away.

WAS. God, bew'you, Sir, there's your *Bee* in a box, and
 10 much good doo't, you.

COK. Why, your friend, and *Bartholmew*; an' you be
 so contumacious.

QVAR. What meane you, *Numpes*?

WAS. I'll not be guilty, I, Gentlemen.

15 OVER. You will not let him goe, *Brother*, and loofe
 him?

COK. Who can hold that will away? I had rather
 loofe him then the *Fayre*, I wuffe.

WAS. You doe not know the inconuenience, Gentlemen,
 20 you perfwade to: nor what trouble I haue with him in
 these humours. If he goe to the *Fayre*, he will buy of
 euery thing, to a Baby there; and household-stuffe for that
 too. If a legge or an arme on him did not grow on, hee
 would lose it i'the presse. Pray heauen I bring him off
 25 with one stone! And then he is such a Rauener after
 fruite! you will not beleeeue what a coyle I had, t'other
 day, to compound a businesse betweene a *Katerne*-peare-
 woman, and him, about snatching! 'tis intolerable, Gen-
 tlemen.

30 WIN-W. O! but you must not leaue him, now, to these
 hazards, *Numpes*.

WAS. Nay, hee knowes too well, I will not leaue him,
 and that makes him presume: well, Sir, will you goe now?
 if you haue such an itch i'your feete, to foote it to the
 35 *Fayre*, why doe you stop, am I your Tarriars? goe, will
 you goe? Sir, why doe you not goe?

2 [6] error for [12]

18 loofe] lose 1692, 1716, W, G

15 loofe] lose 1692, 1716, W, G

35 I [o'] your tarriers G

COK. O *Numps*! haue I brought you about? come Mistrisse *Grace*, and Sister, I am resolute *Batt*, i'faith, still.

GRA. Truely, I haue no such fancy to the *Fayre*; nor ambition to see it; there's none goes thither of any quality or fashion.

COK. O Lord, Sir! you shall pardon me, Mistris *Grace*, we are inow of our selues to make it a fashion: and for qualities, let *Numps* alone, he'l finde qualities.

QVAR. What a Rogue in apprehension is this! to vnderstand her language no better.

WIN-W. I, and offer to marry to her? well, I will leaue the chafe of my widdow, for to day, and directly to the *Fayre*. These flies cannot, this hot season, but engender vs excellent creeping sport.

QVAR. A man that has but a spoone full of braine, 15 would think so. Farewell, *Iohn*.

IOH. *Win*, you see, 'tis in fashion, to goe to the *Fayre*, *Win*: we must to the *Fayre* too, you, and I, *Win*. I haue an affaire i'the *Fayre*, *Win*, a Puppet-play of mine owne making, say nothing, that I writ for the *motion* man, which 3] you must see, *Win*.

WIN. I would I might *Iohn*, but my mother will neuer consent to such a *prophane motion*: she will call it.

IOH. Tut, we'll haue a deuice, a dainty one; (Now, *Wit*, helpe at a pinch, good *Wit* come, come, good *Wit*, 25 and't be thy will.) I haue it, *Win*, I haue it i'faith, and 'tis a fine one. *Win*, long to eate of a Pigge, sweet *Win*, i'the *Fayre*; doe you see? i'the heart o'the *Fayre*; not at *Pye-Corner*. Your mother will doe any thing, *Win*, to satisfie your longing, you know, pray thee long, presently, 30 and be sicke o'the suddenn, good *Win*. I'll goe in and tell her, cut thy lace i'the meane time, and play the *Hypocrite*, sweet *Win*.

WIN. No, I'll not make me vnready for it. I can be *Hypocrite* enough, though I were neuer so straight lac'd. 35

IOH. You say true, you haue bin bred i'the family, and brought vp to 't. Our mother is a most elect *Hypocrite*, and has maintain'd us all this seuen yeere with it, like Gentle-folkes.

- 5 WIN. I, Let her alone, *John*, she is not a wife wilfull widdow for nothing, nor a sanctified sifter for a song. And let me alone too, I ha'somewhat o'the mother in me, you shall see, fetch her, fetch her, ah, ah.

ACT. I. SCENE. VI.

PVRERAFT. VVIN. IOHN. BVSY.
SALOMON.

- 10 NOW, the blaze of the beauteous discipline, fright away this euill from our house! how now *Win-the-fight*, Child: how do you? Sweet child, speake to me.

WIN. Yes, forsooth.

- PVR. Looke vp, sweet *Win-the-fight*, and suffer not the enemy to enter you at this doore, remember that your
15 education has bin with the purest, what polluted one was it, that nam'd first the vncleane beast, Pigge, to you, Child?

WIN. (Vh, vh.)

- IOH. Not I, o'my sincerity, mother: she long'd aboue three houres, ere she would let me know it; who was it
20 *Win*?

WIN. A prophane blacke thing with a beard, *John*.

- PVR. O! resist it, *Win-the-fight*, it is the Tempter, the wicked Tempter, you may know it by the fleshly motion of Pig, be strong against it, and it's foule temptations; in
25 these assaults, whereby it broacheth flesh and blood, as it were, on the weaker side, and pray against it's carnall prouocations, good child, sweet child, pray.

- [14] IOH. Good mother, I pray you; that she may eate some Pigge, and her belly full, too; and doe not you cast away

your owne child, and perhaps one of mine, with your tale of the Tempter: how doe you, *Win*? Are you not sicke?

WIN. Yes, a great deale, *John*, (vh, vh.)

PVR. What shall we doe? call our zealous brother *Bufy* hither, for his faithfull fortification in this charge of the aduerfary; child, my deare childe, you shall eate Pigge, be comforted, my sweet child. 5

WIN. I, but i'the *Fayre*, mother.

PVR. I meane i'the *Fayre*, if it can be any way made, or found lawfull; where is our brother *Bufy*? Will hee not come? looke vp, child. 10

IOH. Presently, mother, as soone as he has cleanf'd his beard. I found him, fast by the teeth, i'the cold Turkey-pye, i'the cupbord, with a great white loafe on his left hand, and a glasse of *Malmesey* on his right. 15

PVR. Slander not the *Brethren*, wicked one.

IOH. Here hee is, now, purified, Mother.

PVR. O brother *Bufy*! your helpe heere to edifie, and raise vs vp in a scruple; my daughter *Win-the-fight* is visited with a naturall difeafe of women; call'd, A longing to eate Pigge. 20

IOH. I Sir, a *Bartholmew*-pigge: and in the *Fayre*.

PVR. And I would be fatisfied from you, Religiously-wife, whether a widdow of the sanctified assembly, or a widdowes daughter, may commit the act, without offence to the weaker sisters. 25

Bvs. Verily, for the difeafe of longing, it is a difeafe, a carnall difeafe, or appetite, incident to women: and as it is carnall, and incident, it is naturall, very naturall: Now Pigge, it is a meat, and a meat that is nourishing, and may be long'd for, and so consequently eaten; it may be eaten; very exceeding well eaten: but in the *Fayre*, and as a *Bartholmew*-pig, it cannot be eaten, for the very calling it a *Bartholmew*-pigge, and to eat it so, is a spice of *Idolatry*, and you make the *Fayre*, no better then one of the high *Places*. This I take it, is the state of the question. A high place. 30 35

IOH. I, but in state of necessity: *Place* should giue place, Mr *Bufy*, (I have a conceit left, yet.)

PVR. Good Brother, *Zeale-of-the-land*, thinke to make it as lawfull as you can.

5 IOH. Yes Sir, and as soone as you can: for it must be Sir; you see the danger my little wife is in, Sir.

PVR. Truely, I doe loue my child dearely, and I would not haue her miscarry, or hazard her first fruites, if it might be otherwise.

10 Bvs. Surely, it may be otherwise, but it is subiect, to construction, subiect, and hath a face of offence, with the
[15] weake, a great face, a foule face, but that face may haue a vaile put ouer it, and be shaddowed, as it were, it may be eaten, and in the *Fayre*, I take it, in a Booth, the tents of
15 the wicked: the place is not much, not very much, we may be religious in midst of the prophane, so it be eaten with a reformed mouth, with *sobriety*, and humbleness; not gorg'd in with gluttony, or greediness; there's the feare: for, should she goe there, as taking pride in the
20 place, or delight in the vncleane dressing, to feed the vanity of the eye, or the lust of the palat, it were not well, it were not fit, it were abominable, and not good.

IOH. Nay, I knew that afore, and told her on't, but courage, *Win*, we'll be humble enough; we'll seeke out
25 the homeliest Booth i'the *Fayre*, that's certaine, rather then faile, wee'll eate it o'the ground.

PVR. I, and I'll goe with you my selfe, *Win-the-fight*, and my brother, *Zeale-of-the-land*, shall goe with vs too, for our better consolation.

30 WIN. Vh, vh.

IOH. I, and *Salomon* too, *Win*, (the more the merrier) *Win*, we'll leaue *Rabby Bufy* in a Booth. *Salomon*, my cloake.

SAL. Here, Sir.

35 Bvs. In the way of comfort to the weake, I will goe, and eat. I will eate exceedingly, and prophesie; there

13 it were,] it were; 1716, *W, G* 16 in midst] in the midst *W, G*
21 or the lust] or lust 1716, *W, G*

may be a good vse made of it, too, now I thinke on't: by the publike eating of Swines flesh, to professe our hate, and loathing of *Judaisme*, whereof the brethren stand taxed. I will therefore eate, yea, I will eate exceedingly.

IOH. Good, i'faith, I will eate heartily too, because I will be no *Jew*, I could neuer away with that stiffenecked generation: and truely, I hope my little one will be like me, that cries for Pigge so, i'the mothers belly. 5

Bvs. Very likely, exceeding likely, very exceeding likely. 10

ACT. II. SCENE. I.

[16]

IVSTICE OVERDOO.

WELL, in Iustice name, and the Kings; and for the common-wealth! desie all the world, *Adam Overdoo*, for a disguise, and all *stori*; for thou hast fitted thy selfe, I sweare; faine would I meet the *Linceus* now, that Eagles eye, that peircing *Epi- daurian* serpent (as my *Quint. Horace* cal's him) that could discouer a Iustice of Peace, (and lately of the *Quorum*) vnder this couering. They may haue seene many a foole in the habite of a Iustice; but neuer till now, a Iustice in the habit of a foole. Thus must we doe, though, that wake for the publike good: and thus hath the wise Magistrate done in all ages. There is a doing of right out of wrong, if the way be found. Neuer shall I enough commend a worthy worshipfull man, sometime a capitall member of this City, for his high wisdome, in this point, who would take you, now the habit of a Porter; now of a Carman; now of the Dog-killer, in this moneth of *August*; and in the winter, of a Seller of tinder-boxes; and what would hee doe in all these shapes? mary goe you into euery Alehouse, 15 20 25

G makes but one scene of Act II.

and down into euery Celler; meafure the length of puddings, take the gage of blacke pots, and cannes, I, and cuftards with a flicke; and their circumference, with a thridd; weigh the loaues of bread on his middle-finger;
 5 then would he fend for 'hem, home; giue the puddings to the poore, the bread to the hungry, the cuftards to his children; breake the pots, and burne the cannes, himfelfe; hee Would not trust his corrupt officers; he would do't himfelfe. would all men in authority would follow this worthy prefident! For (alas) as we are publike perfons, what
 10 doe we know? nay, what can wee know? wee heare with other mens eares; we fee with other mens eyes? a foolifh
 [17] Conftable, or a fleepy Watchman, is all our information, he flanders a Gentleman, by the vertue of his place, (as he
 15 calls it) and wee by the vice of ours, muft beleeeue him. As a while agone, they made mee, yea me, to miftake an honeft zealous Purfuant, for a *Seminary*: and a proper yong Batcheler of Muficke, for a Bawd. This wee are fubieft to, that liue in high place, all our intelligence is
 20 idle, and moft of our intelligencers, knaues: and by your leaue, our felues, thought little better, if not errant fooles, for beleeuing 'hem. I *Adam Ouerdoo*, am refolu'd therefore, to fpare fpy-money hereafter, and make mine owne difcoueries. Many are the yeerely enormities of this *Fayre*,
 25 in whose courts of *Pye-pouldres* I haue had the honour during the three dayes fometimes to fit as Iudge. But this is the fpecial day for detection of thofe forefaid enormities. Here is my blacke booke, for the purpofe; this the cloud that hides me: vnder this couert I fhall fee, and not
 30 be feené. On *Iunius Brutus*. And as I began, fo I'll end: in Iuftice name, and the Kings; and for the Common-wealth.

ACT. II. SCENE. II.

LEATHERHEAD. TRASH. IVSTICE. VRSLA.

MOONE-CALFE. NIGHTINGALE.

Coftermonger. Passengers.

THE Fayre's pestelence dead, mee thinkes; people come not abroad, to day, what euer the matter is. Doe you heare, Sister *Trash*, Lady o'the Basket? sit farther with your ginger-bread-progeny there, and hinder not the prospect of my shop, or I'll ha'it proclaim'd i'the *Fayre*, 5 what stufte they are made on.

TRA. Why, what stufte are they made on, Brother *Leatherhead*? nothing but what's wholesome, I assure you.

LEA. Yes, stale bread, rotten egges, musty ginger, and dead honey, you know. 10

IVS. I! haue I met with enormity, so soone?

LEA. I shall marre your market, old *Ione*.

TRA. Marre my market, thou too-proud Pedler? do thy worst; I defie thee, I, and thy stable of hobby-horses. I pay for my ground, as well as thou dost, and thou 15 wrong'st mee for all thou art parcell-poet, and an Inginer. I'll finde a friend shall right me, and make a ballad of thee, and thy cattell all ouer. Are you puffed vp with the pride of your wares? your *Arfedine*?

LEA. Goe to, old *Ione*, I'll talke with you anone; and 20 take you downe too, afore Iustice *Ouerdoo*, he is the man [18] must charme you, Ile ha'you i'the *Piepouldres*.

TRA. Charme me? I'll meet thee face to face, afore his worship, when thou dar'st: and though I be a little crooked o'my body, I'll be found as vp-right in my dealing, as any woman in *Smithfield*, I, charme me? 25

IVS. I am glad, to heare, my name is their terror, yet, this is doing of Iustice.

LEA. What doe you lacke? what is't you buy? what do you lacke? Rattles, Drums, Halberts, Horfes, Babies o'the best? Fiddles o'th finest? [*Enter Cost.*]

COS. Buy any peares, peares, fine, very fine peares.

5 TRA. Buy any ginger-bread, guilt ginger-bread!

NIG. Hey, *now the Fayre's a filling!*

O, for a Tune to startle

The Birds o'the Booths here billing:

Yeerely with old Saint Barthle!

10 *The Drunkards they are wading,*

The Punques, and Chapmen trading;

Who'd see the Fayre without his lading? Buy any ballads; new ballads?

VRS. Fye vpon't: who would weare out their youth, and prime thus, in roasting of pigges, that had any cooler vocation? Hell's a kind of cold cellar to't, a very fine vault, o'my conscience! what *Moone-calfe*.

MOO. Heere. Mistresse.

NIG. How now *Vrfla*? in a heate, in a heat?

20 VRS. My chayre, you false faucet you; and my mornings draught, quickly, a bottle of Ale, to quench mee, Rascall. I am all fire and fat, *Nightingale*, I shall e'en melt away to the first woman, a ribbe againe, I am afraid. I doe water the ground in knots, as I goe, like a great Garden-pot, you may follow me by the S. S.^a I make.

NIG. Alas, good *Vr's*; was *Zekiel* heere this morning?

VRS. *Zekiel*? what *Zekiel*?

NIG. *Zekiel Edgeworth*, the ciuill cut-purse, you know him well enough; hee that talkes bawdy to you still: I call him my Secretary.

30 VRS. He promis'd to be heere this morning. I remember.

NIG. When he comes, bid him stay: I'll be backe againe presently.

35 VRS. Best take your mornings dew in your belly, *Nightingale*, [*Moon-calfe brings in the Chaire.*] come, Sir, set

25 S. S.^a] S. S. 1692, 1716, W, G 35 morning Dew 1692, 1716, W, G

it heere, did not I bid you should get this chayre let out
o'the sides, for me, that my hips might play? you'll neuer
thinke of any thing, till your dame be rumpgall'd; 'tis
well, Changeling: becaufe it can take in your Graffe-hop-
pers thighe, you care for no more. Now, you looke as 5
you had been i'the corner o'the Booth, fleaing your breech, [19]
with a candles end, and set fire o'the *Fayre*. Fill, *Stote*:
fill.

IVS. This Pig-woman doe I know, and I will put her
in, for my second enormity, shee hath beene before mee, 10
Punke, *Pinnacle* and *Bawd*, any time these two and twenty
yeeres, vpon record i'the *Pie-poudres*.

VRS. Fill againe, you vn lucky vermine.

MOO. 'Pray you be not angry, Mistresse, I'll ha'it
widen'd anone. 15

VRS. No, no, I shall e'en dwindle away to't, ere the
Fayre be done, you thinke, now you ha'heated me? A
poore vex'd thing I am, I feele my selfe dropping already,
as fast as I can: two stone a fewet aday is my proportion:
I can but hold life & foule together, with this (heere's to 20
you, *Nightingale*) and a whiffe of tobacco, at most. Where's
my pipe now? not fill'd? thou errant *Incubee*.

NIG. Nay, *Vrsla*, thou'lt gall betweene the tongue and
the teeth, with fretting, now.

VRS. How can I hope, that euer hee'll discharge his 25
place of trust, Tapster, a man of reckoning vnder me, that
remembers nothing I say to him? but looke too't, firrah,
you were best, three pence a pipe full, I will ha'made, of
all my whole halfe pound of tabacco, and a quarter of a
pound of *Coltsfoot*, mixt with it too, to itch it out. I that 30
haue dealt so long in the fire, will not be to seek in smoak,
now. Then 6. and 20. shillings a barrell I will aduance o'
my Beere; and fifty shillings a hundred o'my bottle-ale, I
ha'told you the waies how to raise it. Froth your cannes
well i'the filling, at length Rogue, and iogge your bottles 35

1 this chayre] a chair *W, G* 28 best.] best. *W, G*
30 itch] eech 1692, 1716, *W*: [eke] *G*

o'the buttocke, Sirrah, then skinke out the first glasse, euer, and drinke with all companies, though you be sure to be drunke; you'll mis-reckon the better, and be lesse asham'd on't. But your true tricke, Rascall, must be, to
 5 be euer busie, and mis-take away the bottles and cannes, in hast, before they be halfe drunke off, and neuer heare any body call, (if they should chance to marke you) till you ha'brought fresh, and be able to forswear 'hem. Giue me a drinke of Ale.

10 Ivs. This is the very *wombe*, and *bedde* of enormitie! grosse, as her selfe! this must all downe for enormity, all, euery whit on't.

[*One knocks.*]

Vrs. Looke, who's there, Sirrah? fiue shillings a Pigge is my price, at least; if it be a sow-pig, six pence more: if
 15 she be a great bellied wife, and long for't, six pence more for that.

Ivs. O *Tempora*! O *mores*! I would not ha'lost my discouery of this one grieuance, for my place, and worship o' the *Bench*, how is the poore subiect abus'd, here! well, I
 20 will fall in with her, and with her *Moone-calfe*, and winne out wonders of enormity. By thy leaue, goodly woman, and the fatnesse of the *Fayre*: oylly as the Kings constables Lampe, and shining as his Shooing-horne! hath thy Ale vertue, or thy Beere strength? that the tongue of man may
 [20] be tickled? and his palat pleas'd in the morning? let thy pretty Nephew here, goe search and see.

Vrs. What new Roarer is this?

Moo. O Lord! doe you not know him, Mistris, 'tis mad
Arthur of Bradley, that makes the Orations. Braue Master,
 30 old *Arthur of Bradley*, how doe you? welcome to the *Fayre*, when shall wee heare you againe, to handle your matters? with your backe againe a Booth, ha? I ha'bin one o'your little disciples, i'my dayes!

Ivs. Let me drinke, boy, with my loue, thy Aunt, here;
 35 that I may be eloquent: but of thy best, lest it be bitter in my mouth, and my words fall foule on the *Fayre*.

Vrs. Why dost thou not fetch him drinke? and offer him to sit?

MOO. Is't Ale, or Beere? Master *Arthur*?

Ivs. Thy best, pretty stripling, thy best; the same thy Doue drinketh, and thou drawest on holy daies.

VR§. Bring him a fixe penny bottle of Ale; they say, a fooles handfell is lucky.

5

Ivs. Bring both, child. Ale for *Arthur*, and Beere for *Bradley*. Ale for thine Aunt, boy. My disguise takes to the very wish, and reach of it. I shall by the benefit of this, discouer enough, and more: and yet get off with the reputation of what I would be. A certaine midling thing, 10
betweene a foole and a madman.

ACT. II. SCENE III.

KNOCKHVM. {to them.

VVHAT! my little leane *Vrsla*! my shee-Beare! art thou aliuie yet? with thy litter of pigges, to grunt out another *Bartholmew Fayre*? ha!

VR§. Yes, and to amble afoote, when the *Fayre is done*, 15
to heare you groane out of a cart, vp the heauy hill.

KNO. Of Holbourne, *Vrsla*, meanst thou so? for what? for what, pretty *Vrf*?

VR§. For cutting halfe-penny purses: or stealing little penny dogges, out o'the *Fayre*. 20

KNO. O! good words, good words, *Vrf*.

Ivs. Another speciall enormitie. A cutpurse of the sword! the boote, and the feather! those are his marks.

VR§. You are one of those horfleaches, that gaue out I was dead, in Turne-bull streete, of a surfet of botle ale, and 25
tripes?

KNO. No, 'twas better meat *Vrs*: cowes vdders, cowes vdders!

VR§. Well, I shall be meet with your mumbling mouth [21]
one day. 30

KNO. What? thou'lt poyson mee with a neuft in a bottle of Ale, will't thou? or a spider in a tobacco-pipe, *Vrs*? Come, there's no malice in these fat folkes, I neuer feare thee, and I can scape thy leane *Moonecalf* heere. * Let's
5 drinke it out, good *Vrs*, and no vapours!

Ivs. Dost thou heare, boy? (there's for thy Ale, and the remnant for thee) speake in thy faith of a faucet, now; is this goodly perfon before vs here, this vapours, a knight of the knife?

10 MOO. What meane you by that, Master *Arthur*?

Ivs. I meane a child of the horne-thumb, a babe of booty, boy; a cutpurse.

MOO. O Lord, Sir! far from it. This is Master *Dan. Knockhum*: *Iordane* the Ranger of Turnebull. He is a horse-
15 courser, Sir.

Ivs. Thy dainty dame, though, call'd him cutpurse.

MOO. Like enough, Sir, she'll doe forty such things in an houre (an you listen to her) for her recreation, if the toy take her i'the greasie kerchiefe: it makes her fat you
20 fee. Shee battens with it.

Ivs. Here might I ha'beene deceiu'd, now: and ha' put a fooles blot vpon my selfe, if I had not play'd an after game o'discretion. [*Vrs* comes in againe dropping.]

KNO. Alas poore *Vrs*, this's an ill season for thee.

25 VRS. Hang your selfe, Hacney-man.

KNO. How? how? *Vrs*, vapours! motion breede vapours?

VRS. Vapours? Neuer tuske, nor twirle your dibble, good *Iordane*, I know what you'll take to a very drop.
30 Though you be Captaine o'the Roarers, and fight well at the cafe of pif-pots, you shall not fright me with your Lyon-chap, Sir, nor your tuskes, you angry? you are hungry: come, a pigs head will flop your mouth, and flay your stomacke, at all times.

13 Dan. Knockhum Jordan: *W*: Daniel Knockem Jordan: *G*

21 might I ha'beene] I might have been *G*

32 tuskes,] Tusks; 1692, 1716, *W*, *G*

KNO. Thou art such another mad merry *Vrs* still! Troth
 I doe make conscience of vexing thee, now i'the dog-
 daies, this hot weather, for feare of foundring thee i'the
 bodie; and melting down a *Piller* of the *Fayre*. Pray thee
 take thy chayre againe, and keepe slate; and let's haue a 5
 fresh bottle of Ale, and a pipe of tabacco; and no vapours.
 I'll ha'this belly o'thine taken vp, and thy grasse scour'd,
 wench; looke! heere's *Ezechiel Edgworth*; a fine boy of his
 inches, as any is i'the *Fayre*! has still money in his purse,
 and will pay all, with a kind heart; and good vapours. 10

ACT. II. SCENE. III.

[22]

To them EDGVVORTH. NIGHTINGALE.

Corne-cutter. Tinder-box-man. Passengers.

THat I will, indeede, willingly, Master *Knockhum*, fetch
 some Ale, and Tabacco.

LEA. What doe you lacke, Gentlemen? Maid:
 fee a fine hobby horse for your young Master: cost you
 but a token a weeke his prouander. 15

COR. Ha'you any cornes 'i'your feete, and toes?

TIN. Buy a Moufe-trap, a Moufe-trap, or a Tormentor
 for a Flea.

TRA. Buy some Ginger-bread.

NIG. Ballads, Ballads! fine new ballads: 20

Heare for your loue, and buy for your money.

A delicate ballad o'the Ferret and the Coney.

A preseruatiue again' the Punques euill.

Another of Goose-greene-starch, and the Deuill.

A dozen of diuine points, and the Godly garters. 25

*The Fairing of good councell, of an ell and three
 quarters. What is't you buy?*

The Wind-mill blowne downe by the witches fart!

Or Saint George, that O! did breake the Dragons heart!

EDG. Master *Nightingale*, come hither, leaue your mart a little.

NIG. O my Secretary! what sayes my Secretarie?

IVS. Childe o'the bottles, what's he? what he?

5 MOO. A ciuill young Gentleman, Master *Arthur*, that keepe company with the Roarers, and disburfes all, still. He has euer money in his purse; He payes for them; and they roare for him: one do's good offices for another. They call him the Secretary, but he serues no body. A
10 great friend of the Ballad-mans they are neuer afunder.

IVS. What pitty 'tis, so ciuill a young man should haunt this debauched company? here's the bane of the youth of our time apparant. A proper penman, I see't in his countenance, he has a good Clerks looke with him, and I war-
15 rant him a quicke hand.

MOO. A very quicke hand, Sir.

EDG. All the purses, and purchase, I giue you to day
[23] by conueyance, bring hither to *Vrsla's* presently. Heere we will meet at night in her lodge, and share. Looke you
20 choose good places, for your standing i'the *Fayre*, when you sing *Nightingale*. [*This they whisper, that Ouerdoo heares it not.*]

VRS. I, neere the fullest passages; and shift 'hem often.

EDG. And i'your singing, you must vse your hawks eye nimbly, and flye the purse to a marke, still, where 'tis
25 worne, and o'which side; that you may gi'me the signe with your beake, or hang your head that way i'the tune.

VRS. Enough, talke no more on't: your friendship (Masters) is not now to beginne. Drinke your draught of Indenture, your sup of Couenant, and away, the *Fayre* fils
30 apace, company begins to come in, and I ha'ne'er a Pigge ready, yet.

KNO. Well said! fill the cups, and light the tabacco: let's giue fire i'th'works, and noble vapours.

EDG. And shall we ha'fmockes *Vrsla*, and good whimsies, ha?
35

VRS. Come, you are i'your bawdy vaine! the best the *Fayre* will afford, *Zekiel*, if Bawd *Whit* keepe his word; how doe the *Pigges*, *Moone-calfe*?

Moo. Very passionate, Mistresse, on on 'hem has wept out an eye. Master *Arthur o'Bradley* is melancholy, heere, 5 nobody talkes to him. Will you any tabacco Master *Arthur*?

Ivs. No, boy, let my meditations alone.

Moo. He's studying for an Oration, now.

Ivs. If I can, with this daies trauell, and all my policy, 10 but rescue this youth, here out of the hands of the lewd man, and the strange woman. I will sit downe at night, and say with my friend *Ouid*, *Iamq; opus exegi, quod nec Iouis ira, nec ignis, &c.*

KNO. Here *Zekiel*: here's a health to *Vrsula*, and a kind 15 vapour, thou hast money i'thy purse still; and store! how dost thou come by it? Pray thee vapour thy friends some in a courteous vapour.

EDG. Halfe I haue, Master *Dan. Knockhum*, is alwaies at your seruice, 20

Ivs. Ha, sweete nature! what Goshawke would prey vpon such a Lambe?

KNO. Let's see, what 'tis, *Zekiel*! count it, come, fill him to pledge mee.

ACT. II. SCENE. V.

[24]

VVIN-WIFE. QVARLOVS. } to them.

VV Ee are heere before 'hem, me thinkes. 25

QVAR. All the better, we shall see 'hem come in now.

LEA. What doe you lacke, Gentlemen, what is't you lacke? a fine Horfe? a Lyon? a Bull? a Beare? a Dog,

4 on' on 'em 1692: one on 'em 1716, W: one of 'em G
10 travail G 13 *Iamq; opus*] Jamque opus 1692, 1716, W, G

or a Cat? an excellent fine *Bartholmew*-bird? or an Instru-
ment? what is't you lacke?

QVAR. S'lid! heere's *Orpheus* among the beasts, with
his Fiddle, and all!

5 TRA. Will you buy any comfortable bread, Gentlemen?

QVAR. And *Ceres* selling her daughters picture, in
Ginger-worke!

WIN. That these people should be so ignorant to thinke
vs chapmen for 'hem! doe wee looke as if wee would buy
10 Ginger-bread? or Hobby-horfes?

QVAR. Why, they know no better ware then they haue,
nor better customers then come. And our very being
here makes vs fit to be demanded, as well as others.
Would *Cokes* would come! there were a true customer for
15 'hem.

KNO. How much is't? thirty shillings? who's yonder!
Ned Winwife? and *Tom Quarlous*, I thinke! yes, (gi'me it
all) (gi'me it all) Master *Win-wife*! Master *Quarlous*! will
you take a pipe of tabacco with vs? do not discredit me
20 now, *Zekiel*.

WIN. Doe not see him! he is the roaring horse-courser,
pray thee let's auoyd him: turne downe this way.

QVAR. S'lud, I'll see him, and roare with him, too,
and hee roar'd as loud as *Neptune*, pray thee goe with me.

25 WIN. You may draw me to as likely an inconuenience,
when you please, as this.

QVAR. Goe to then, come along, we ha'nothing to doe,
man, but to see fights, now.

KNO. Welcome Master *Quarlous*, and Master *Winwife*!
30 will you take any froth, and fmoake with vs?

QVAR. Yes, Sir, but you'l pardon vs, if we knew not
of so much familiarity betweene vs afore.

KNO. As what, Sir?

QVAR. To be so lightly inuited to fmoake, and froth.

35 KNO. A good vapour! will you sit downe, Sir? this
[25] is old *Vrsla's* mansion, how like you her bower? heere you
may ha'your Punque, and your Pigge in slate, Sir, both
piping hot.

QVAR. I had rather ha'my Punque, cold, Sir.

IVS. There's for me, Punque! and Pigge!

VRS. What *Moonecalf*? you Rogue. [*She calls within.*]

MOO. By and by, the bottle is almost off Mistresse,
here Master *Arthur*. 5

VRS. I'll part you, and your play-fellow there, i'the
garded coat, an' you funder not the fooner.

KNO. Master *Win wife*, you are proud (me thinkes)
you doe not talke, nor drinke, are you proud?

WIN. Not of the company I am in, Sir, nor the place, 10
I assure you.

KNO. You doe not except at the company! doe you?
are you in vapours, Sir?

MOO. Nay, good Master *Dan: Knockhum*, respect my
Mistris Bower, as you call it; for the honour of our 15
Booth, none o'your vapours heere.

[*She comes out with a fire-brand.*]

VRS. Why, you thinne leane Polcat you, and they
haue a minde to be i'their vapours, must you hinder 'hem?
what did you know Vermine, if they would ha'lost a
cloake, or such a trifle? must you be drawing the ayre of 20
pacification heere? while I am tormented, within, i'the
fire, you Weasell?

MOO. Good Mistresse, 'twas in the behalfe of your
Booth's credit that I spoke.

VRS. Why? would my Booth ha'broake, if they had 25
fal'ne out in't? Sir? or would their heate ha'fir'd it? in,
you Rogue, and wipe the pigges, and mend the fire, that
they fall not, or I'll both baste and roast you, till your eyes
drop out, like 'hem. (Leaue the bottle behinde you, and
be curst a while.) 30

QVAR. Body o'the *Fayre*! what's this? mother o'the
Bawds?

KNO. No, she's mother o'the Pigs, Sir, mother o'the
Pigs!

WIN. Mother o'the *Furies*, I thinke, by her firebrand. 35

QVAR. Nay, shee is too fat to be a *Fury*, fure, some walking Sow of tallow !

WIN. An inspir'd vessell of Kitchin-stuffe !

QVAR. She'll make excellent geere for the Coach-makers, here in Smithfield, to anoynt wheeles and axell trees with.

[*She drinke this while.*]

VRS. I, I, Gamesters, mocke a plaine plumpe soft wench o'the Suburbs, doe, because she's iuicy and wholesome : you must ha'your thinne pinch'd ware, pent vp i'the
10 compasse of a dogge-collar, (or 'twill not do) that looks like a long lac'd *Conger*, set vpright, and a greene feather, like fennell i'the Ioll on't.

KNO. Well said *Vrs*, my good *Vrs* ; to 'hem *Vrs*.

QVAR. Is shee your quagmire, *Dan* : *Knockhum* ? is this
15 your Bogge ?

NIG. We shall haue a quarrel presently.

[26] KNO. How ? Bog ? Quagmire ? foule vapours ! hum'h !

QVAR. Yes, hee that would venture for't, I assure him,
20 might sinke into her, and be drown'd a weeke, ere any friend hee had, could find where he were.

WIN. And then he would be a fort'night weighing vp againe.

QVAR. 'Twere like falling into a whole *Shire* of butter :
25 they had need be a teeme of *Dutchmen*, should draw him out.

KNO. Answer 'hem, *Vrs*, where's thy *Bartholmew-wit*, now ? *Vrs*, thy *Bartholmew-wit* ?

VRS. Hang 'hem, rotten, roguy Cheaters, I hope to see
30 'hem plagu'd one day (pox'd they are already, I am sure) with leane playhouse poultry, that has the boany rumpe, sticking out like the Ace of Spades, or the point of a Partizan, that euery rib of 'hem is like the tooth of a Saw : and will so grate 'hem with their hips, & shoulders, as
35 (take 'hem altogether) they were as good lye with a hurdle.

QVAR. Out vpon her, how she drips ! she's able to giue a man the sweating Sicknesse, with looking on her.

VRS. Mary looke off, with a patch o'your face ; and a dofen i'your breech, though they be o'scarlet, Sir. I ha' feene as fine outfides, as either o'yours, bring lowfie linings to the Brokers, ere now, twice a weeke.

QVAR. Doe you thinke there may be a fine new Cuck- 5
ingfloole i'the *Fayre*, to be purchas'd? one large inough,
I meane. I know there is a pond of capacity, for her.

VRS. For your mother, you Rascall, out you Rogue,
you hedge bird, you Pimpe, you pannier-mans bastard, you.

QVAR. Ha, ha, ha. 10

VRS. Doe you sneerc, you dogs-head, you *Trendle tayle*!
you looke as you were begotten a'top of a Cart in haruest-
time, when the whelp was hot and eager. Go, snuffe after
your brothers bitch, M^{rs} *Commodity*, that's the Liuory you
weare, 'twill be out at the elbows, shortly. It's time you 15
went to't, for the to'ther remnant.

KNO. Peace, *Vrs*, peace, *Vrs*, they'll kill the poore
Whale, and make oyle of her. Pray thee goe in.

VRS. I'le see 'hem pox'd first, and pil'd, and double
pil'd. 20

WIN. Let's away, her language growes greasier then
her Pigs.

VRS. Dos't so, snotty nose? good Lord! are you
fniueling? you were engendred on a she-beggar, in a
barne, when the bald Thrasher, your Sire, was scarce 25
warme.

WIN. Pray thee, let's goe.

QVAR. No, faith : I'le flay the end of her, now : I
know shee cannot last long ; I finde by her *fimiles*, shee
wanes a pace. 30

VRS. Do's shee so? I'le fet you gone. Gi'mee my
Pig-pan hither a little. I'le scald you hence, and you will
not goe.

KNO. Gentlemen, these are very strange vapours ! and
very idle vapours ! I assure you. 35

QVAR. You are a very ferious affe, wee assure you.

[27] KNO. Humh! Affe? and ferious? nay, then pardon mee my vapour. I haue a foolish vapour, Gentlemen: any man that doe's vapour me, the Affe, Master *Quarlous*—

QVAR. What then, Master *Jordan*?

5 KNO. I doe vapour him the lye.

QVAR. Faith, and to any man that vapours mee the lie, I doe vapour that.

KNO. Nay, then, vapours vpon vapours.

[*Vrsla comes in, with the scalding-pan. They fight.*]

EDG. NIG. 'Ware the pan, the pan, the pan, shee
10 comes with the pan, Gentlemen. [*Shee falls with it.*] God
blesse the woman.

VRS. Oh.

ERA. What's the matter?

IVS. Goodly woman!

15 MOO. Miftresse!

VRS. Curfe of hell, that euer I saw these Feinds, oh! I ha'fcalded my leg, my leg, my leg, my leg. I ha'loft a limb in the feruice! run for fome creame and fallad oyle, quickly. Are you vnder-peering, you Baboun? rip off my
20 hofe, an' you be men, men, men.

MOO. Runne you for fome creame, good mother *Ione*. I'll looke to your basket.

LEA. Best fit vp i'your chaire, *Vrsla*. Help, Gentlemen.

25 KNO. Be of good cheere, *Vrs*, thou haft hindred me the currying of a couple of Stallions, here, that abus'd the good race-*Bawd* o'Smithfield; 'twas time for 'hem to goe.

NIG. I faith, when the panne came, they had made you
30 runne else. (this had beene a fine time for purchase, if you had ventur'd.)

EDG. Not a whit, these fellowes were too fine to carry money.

KNO. *Nightingale*, get some helpe to carry her legge
35 out o'the ayre; take off her shooes; body o'me, she has

the Mallanders, the scratches, the crowne scabbe, and the quitter bone, i'the tother legge.

Vrs. Oh! the poxe, why doe you put me in minde o' my leg, thus, to make it prick, and shoot? would you ha'me i'the Hospitall, afore my time? 5

KNO. Patience, *Vrs*, take a good heart, 'tis but a blister, as big as a Windgall; I'le take it away with the white of an egge, a little honey, and hogs grease, ha'thy pasternes well rol'd, and thou shalt pafe againe by to morrow. I'le tend thy Booth, and looke to thy affaires, the while: 10 thou shalt sit i'thy chaire, and giue directions, and shine
Vrfa maior.

ACT. II. SCENE. VI.

[28]

IVSTICE. EDGEWORTH. NIGHTIN-
GALE. COKES. WASPE. Miftris
OVERDOO. GRACE.

THEse are the fruites of bottle-ale, and tabacco! the some of the one, and the fumes of the other! Stay young man, and despise not the wisedome of these few 15 hayres, that are growne gray in care of thee.

EDG. *Nightingale*, stay a little. Indeede I'le heare some o'this!

COK. Come, *Numps*, come, where are you? welcome into the *Fayre*, Miftris *Grace*. 20

EDG. S'light, hee will call company, you shall see, and put vs into doings presently.

IVS. Thirst not after that frothy liquor, Ale: for, who knowes, when hee openeth the stopple, what may be in the bottle? hath not a Snaile, a Spider, yea, a Neuft bin 25 found there? thirst not after it, youth: thirst not after it.

COK. This is a braue fellow, *Numps*, let's heare him.

WAS. S'blood, how braue is he? in a garded coate? you were best trucke with him, e'en strip, and trucke presently, it will become you, why will you heare him, becaufe he is an Affe, and may be a kinne to the *Cokefes*?

5 COK. O, good *Numps*!

Ivs. Neither doe thou lust after that tawney weede, tabacco.

COK. Braue words!

Ivs. Whose complexion is like the Indians that vents it!

10 COK. Are they not braue words, Sister?

Ivs. And who can tell, if, before the gathering, and making vp thereof, the *Alligarta* hath not pifs'd thereon?

15 WAS. 'Heart let 'hem be braue words, as braue as they will! and they were all the braue words in a Countrey, how then? will you away yet? ha'you inough on him? Mistris *Grace*, come you away, I pray you, be not you accessary. If you doe lose your Licence, or somewhat else, Sir, with listning to his fables: say, *Numps*, is a witch, with all my heart, doe, say so.

20 COK. Avoyd i'your fattin doublet, *Numps*.

Ivs. The creeping venome of which subtill serpent, as [29] some late writers affirme; neither the cutting of the perillous plant, nor the drying of it, nor the lighting, or burning, can any way perffway or, asswage.

25 COK. Good, i'faith! is't not Sister?

Ivs. Hence it is, that the lungs of the Tabacconist are rotted, the Liuer spotted, the braine smoak'd like the back-side of the Pig-womans Booth, here, and the whole body within, blacke, as her Pan, you saw e'en now, without.

30 COK. A fine similitude, that, Sir! did you see the panne?

EDG. Yes, Sir.

Ivs. Nay, the hole in the nose heere, of some tabacco-takers, or the third nostrill, (if I may so call it) which makes, that they can vent the tabacco out, like the Ace of clubs, or rather the Flower-de-lice, is caused from the 35 tabacco, the meere tabacco! when the poore innocent pox,

hauing nothing to doe there, is miserably, and most vncon-
fessionably slander'd.

COK. Who would ha'mist this, Sister?

OVER. Not any body, but *Numps*.

COK. He do's not vnderstand.

EDG. Nor you feele. 5 *[Hee picketh his purse.]*

COK. What would you haue, Sister, of a fellow that
knowes nothing but a basket-hilt, and an old Fox in't?
the best musique i'the *Fayre*, will not moue a logge.

EDG. In, to *Vrsla, Nightingale*, and carry her comfort: 10
see it told. This fellow was sent to vs by fortune, for our
first fairing.

IVS. But what speake I of the diseases of the body,
children of the *Fayre*?

COK. That's to vs, Sister. Braue i'faith! 15

IVS. Harke, O, you sonnes and daughters of Smithfield!
and heare what mallady it doth the minde: It causeth
fwearing, it causeth fwagging, it causeth snuffling, and
snarling, and now and then a hurt.

OVE. He hath something of Master *Ouerdoo*, mee thinkes, 20
brother.

COK. So mee thought, Sister, very much of my brother
Ouerdoo: And 'tis, when he speakes.

IVS. Looke into any Angle o'the towne, (the Streights,
or the *Bermuda's*) where the quarrelling lesson is read, and 25
how doe they entertaine the time, but with bottle-ale, and
tabacco? The Lecturer is o'one side, and his Pupils o'the
other; But the seconds are still bottle-ale, and tabacco, for
which the Lecturer reads, and the Nouices pay. Thirty
pound a weeke in bottle-ale! forty in tabacco! and ten 30
more in Ale againe. Then for a fute to drinke in, so much,
and (that being flauer'd) so much for another fute, and then
a third fute, and a fourth fute! and still the bottle-ale
flauereth, and the tabacco stinketh!

WAS. Heart of a mad-man! are you rooted heere? well 35
you neuer away? what can any man finde out in this bawl- [30]

ing fellow, to grow heere for? hee is a full handfull higher,
 fin'he heard him, will you fix heere? and fet vp a Booth?
 Sir?

Ivs. I will conclude briefly—

5 WAS. Hold your peace, you roaring Rascall, I'll runne
 my head i'your chaps else. You were best build a Booth,
 and entertaine him, make your Will, and you say the word,
 and him your heyre! heart, I neuer knew one taken with
 a mouth of a pecke, afore. By this light, I'll carry you
 10 away o'my backe, and you will not come. *[He gets him
 up on pick-packe.]*

COK. Stay *Numps*, stay, fet mee downe: I ha'lost my
 purse, *Numps*, O my purse! one o'my fine purses is gone.

OVER. Is't indeed, brother?

COK. I, as I am an honest man, would I were an errant
 15 Rogue, else! a plague of all roguy, damn'd cut-purses for
 me.

WAS. Bleffe 'hem with all my heart, with all my heart,
 do you see! Now, as I am no Infidell, that I know of, I
 am glad on't. I I am, (here's my witnesse!) doe you see, Sir?
 20 I did not tell you of his fables, I? no, no, I am a dull malt-
 horse, I, I know nothing. Are you not iustly seru'd i'your
 conscience now? speake i'your conscience. Much good
 doe you with all my heart, and his good heart that has it,
 with all my heart againe.

25 EDG. This fellow is very charitable, would he had a
 purse too! but, I must not be too bold, all at a time,

COK. Nay, *Numps*, it is not my best purse.

WAS. Not your best! death! why should it be your
 worst? why should it be any, indeed, at all? answer me to
 30 that, gi'mee a reason from you, why it should be any?

COK. Nor my gold, *Numps*; I ha'that yet, looke heere
 else, Sister.

WAS. Why so, there's all the feeling he has!

OVER. I pray you, haue a better care of that, brother.

35 COK. Nay, so I will, I warrant you; let him catch this,
 that catch can. I would faine see him get this, looke you
 heere.

WAS. So, fo, fo, fo, fo, fo, fo, fo! Very good.

COK. I would ha'him come againe, now, and but offer at it. Sister, will you take notice of a good iest? I will put it iust where th'other was, and if we ha'good lucke, you shall see a delicate fine trap to catch the cutpurse, 5 nibbling.

EDG. Faith, and he'll trye ere you be out o'the *Fayre*.

COK. Come, Mistresse *Grace*, pre'thee be not melancholy for my mis-chance; sorrow wi'not keepe it, Sweetheart.

GRA. I do not thinke on't, Sir. 10

COOK. 'Twas but a little scuruy white money, hang it: it may hang the cutpurse, one day. I ha'gold left to gi'thee a fayring, yet, as hard as the world goes: nothing angers me, but that no body heere, look'd like a cutpurse, vnlesse 'twere *Numps*. 15

WAS. How? I? I looke like a cutpurse? death! your Sister's a cutpurse! and your mother and father, and all your kinne were cutpurfes! And here is a Rogue is the baud o'the cutpurfes, whom I will beat to begin with. [13]

[*They speake all together: and Waspe beats the Inflice.*]

COK. *Numps, Numps.* 20

OVER. Good M^r *Humphrey*.

[Ivs. Hold thy hand, childe of wrath, and heyre of anger, make it not Childermasse day in thy fury, or the feast of the French *Bartholmew*, Parent of the of the Massacre. 25

WAS. You are the *Patrico*! are you? the Patriarch of the cutpurfes? you share, Sir, they say, let them share this with you. Are you i'your hot fit of preaching againe? I'll coole you.

Ivs. Murther, murther, murther. 30

16 [13] error for [31].

25 Parent of the of the] Parent of the 1692, 1716, W, G

ACT. III. SCENE. I.

WHIT. HAGGISE. BRISTLE. LEATHER-
HEAD. TRASH.

N Ay, tish all gone, now! dish tish, phen tou vilt not be
phitin call, Master Offisher, phat ish a man te better
to lishen out noythes for tee, & tou art in an oder
'orld, being very shuffishient noythes and gallantsh too, one
5 o'their brabblesh woud haue fed vsh all dish fortnight, but
tou art so bushy about beggersh stil, tou hast no leshure to
intend shentlemen, and't be.

HAG. Why, I told you, *Dauy Bristle*.

BRI. Come, come, you told mee a pudding, *Toby Hag-*
10 *gise*; A matter of nothing; I am sure it came to nothing!
you said, let's goe to *Vrfla's*, indeede; but then you met the
[32] man with the monsters, and I could not get you from him.
An old foole, not leaue feeing yet?

HAG. Why, who would ha'thought any body would ha'
15 quarrell'd so earely? or that the ale o'the *Fayre* would ha'
beene vp so soone.

WHI. Phy? phat a clocke toest tou tinke it ish, man?

HAG. I cannot tell.

WHI. Tou art a vishe vatchman, i'te meane teeme.

20 HAG. Why? should the watch goe by the clocke, or the
clock by the watch, I pray?

BRI. One shoud goe by another, if they did well.

WHI. Tou art right now? phen didst tou euer know, or
heare of a shuffishient vatchman, but he did tell the clocke,
25 phat bushineffe foeuer he had?

BRI. Nay, that's most true, a sufficient watchman
knowes what a clocke it is.

WHI. Shleeping, or vaking! ash well as te clocke him-
selfe, or te lack dat shtrikes him!

G makes but one scene of Act III.

BRI. Let's enquire of Master *Leatherhead*, or *Ione Traff* heere. Master *Leatherhead*, doe you heare, Master *Leatherhead*?

WHI. If it be a *Ledderhead*, tish a very tick *Ledderhead*, tat sho muſh noiſh vill not peirſh him. 5

LEA. I haue a little buſineſſe now, good friends doe not trouble me.

WHI. Phat? becauſe o'ty wrought neet cap, and ty pheluet ſherkin, Man? phy? I haue ſheene tee in ty *Ledder ſherkin*, ere now, Maſhter o'de hobby-Horſes, as buſhy 10 and as ſtately as tou ſheem't to be.

TRA. Why, what an' you haue, Captaine *Whit*? hee has his choyce of Ierkins, you may ſee by that, and his caps too, I aſſure you, when hee pleaſes to be either ſicke, or imploy'd. 15

LEA. God a mercy *Ione*, anſwer for me.

WHI. Away, be not ſheen i'my company, here be ſhentlemen, and men of vorſhip.

ACT. III. SCENE. II.

QVARLOVS. WHIT. WIN-VVIFE. BVSY. IOHN.

PVRE-CRAFT. WIN. KNOK-HVM. MOON-

CALFE. VRSLA.

VV Ee had wonderfull ill lucke, to miſſe this prologue o'the purſe, but the beſt is, we ſhall haue ſiue 20 *Aſſs* of him ere night: hee'le be ſpectacle enough! I'le anſwer for't.

WHI. O Creeſh! Duke *Quarlous*, how doſht tou? tou [33] doſht not know me, I feare? I am te viſheſht man, but Iuſtiſh *Ouerdoo*, in all *Bartholmew Fayre*, now. Gi'me 25 tweluepence from tee, I vill help tee to a wife vorth forty marks for't, and't be.

11 and as ſtately] and ſtately 1716, W, G

QVAR. Away, Rogue, Pimpe away.

WHI. And thee shall shew tee as fine cut o'rke fort't in
her shmock too, as thou canst vishe i'faith; wilt thou haue
her, vorshipfull *Vin-wife*? I vill helpe tee to her, heere, be
5 an't be, in te pig-quarter, gi'me ty twelpence from tee,

WIN-W. Why, there's twelpence, pray thee wilt thou be
gone.

WHI. Thou art a vorthy man, and a vorshipfull man
still.

10 QVAR. Get you gone, Rascall.

WHI. I doe meane it, man. Prinsh *Quarlous* if thou
hast need on me, thou shalt finde me heere, at *Vrsla's*, I
vill see phat ale, and punque ish i'te pigfhty, for tee, bleffe
ty good vorship.

15 QVAR. Looke! who comes heere! *John Little-wit*!

WIN-W. And his wife, and my widdow, her mother:
the whole family.

QVAR. 'Slight, you must gi'hem all fairings, now!

WIN-W. Not I, I'll not see 'hem,

20 QVAR. They are going a feasting. What Schole-mas-
ter's that is with 'hem?

WIN-W. That's my Riual, I beleeeue, the Baker!

BVS. So, walke on in the middle way, fore-right, turne
neyther to the right hand, nor to the left: let not your
25 eyes be drawne aside with vanity, nor your eare with
noyses.

QVAR. O, I know him by that start!

LEA. What do you lack? what do you buy, pretty
Mistress! a fine Hobby-Horse, to make your sonne a Tilter?
30 a Drum to make him a Souldier? a Fiddle, to make him
a Reueller? What is't you lack? Little Dogs for your
Daughters! or Babies, male, or female?

BVS. Look not toward them, harken not: the place is
Smithfield, or the field of Smiths, the Groue of Hobbi-
horses and trinkets, the wares are the wares of diuels.
35 And the whole *Fayre* is the shop of *Satan*! They are

hooks, and baites, very baites, that are hung out on euery side, to catch you, and to hold you as it were, by the gills; and by the nostrills, as the Fisher doth: therfore, you must not looke, nor turne toward them—The Heathen man could stop his eares with wax, against the harlot o'the fea: Doe you the like, with your fingers against the bells of the Beaft. 5

WIN-W. What flashes comes from him!

QVAR. O, he has those of his ouen! a notable hot Baker 'twas, when hee ply'd the peepe: hee is leading his flocke into the *Fayre*, now. 10

WIN-W. Rather driuing 'hem to the Pens: for he will let 'hem looke vpon nothing.

KNO. Gentlewomen, the weather's hot! whither walke you? [Little-wit is gazing at the signe; which is the Pigs-head with a large writing vnder it.] Haue a care o'your fine veluet caps, the *Fayre* is dusty. Take a sweet delicate Booth, with boughs, here, ithe way, and coole your selues i'the shade: you and your friends. The best pig and bottle-ale i'the *Fayre*, Sir. Old *Vrsla* is Cooke, there you may read: the pigges head speakes it. Poore foule, shee has had a *Sringhalt*, the *Maryhinchco*: but shee's prettily amended. 15 [34]

WHI. A delicate show-pig, little Mistris, with shweet fauce, and crackling, like de bay-leafe i'de fire, la! Tou shalt ha'de cleane side o'de table-clot and di glasse vash'd with phatersh of Dame *Annessh Cleare*. 25

IOH. This's fine, verily, here be the best pigs: and shee doe's roast 'hem as well as euer she did; the Pigs head fayer.

KNO. Excellent, excellent, Mistris, with fire o'*Iuniper* and *Rosemary* branches! The Oracle of the Pigs head, that, Sir. 30

PVR. Sonne, were you not warn'd of the vanity of the eye? haue you forgot the wholesome admonition, fo foone? 35

7 of the] o'the 1692, 1716, W

8 comes] come 1716, W, G

IOH. Good mother, how shall we finde a pigge, if we doe not looke about for't? will it run off o'the spit, into our mouths thinke you? as in *Lubberland*? and cry, *we*, *we*?

- 5 Bvs. No, but your mother, religiously wise, conceiueth it may offer it felfe, by other meanes, to the sence, as by way of steeme, which I thinke it doth, here in this place (Huh, huh) [*Busy sents after it like a Hound.*] yes, it doth. and it were a sinne of obstinacy, great obstinacy, high and horrible
 10 obstinacy, to decline, or resist the good titillation of the famelick sence, which is the smell. Therefore be bold (huh, huh, huh) follow the sent. Enter the Tents of the vncleane, for once, and fatisfie your wiues frailty. Let your fraile wife be satisfied: your zealous mother, and my
 15 suffering felfe, will also be satisfied.

IOH. Come, *Win*, as good winny here, as goe farther, and see nothing.

Bvs. Wee scape so much of the other vanities, by our earely entring.

- 20 PVR. It is an ædifying consideration.

WIN. This is scuruy, that wee must come into the *Fayre*, and not looke on't.

IOH. *Win*, haue patience, *Win*, I'll tell you more anon.

- KNO. *Moone-calfe*, entertaine within there, the best pig
 25 i'the Booth; a Porklike pig. These are *Banbury-bloods*, o'the sincere stud, come a pigge-hunting. *Whit*, wait *Whit*, looke to your charge.

Bvs. A pigge prepare, presently, let a pigge be prepared to vs.

- 30 MOO. S'light, who be these?

VRS. Is this the good seruice, *Jordan*, you'd doe me?

KNO. Why, *Vrs*? why, *Vrs*? thou'lt ha'vapours i'thy legge againe presently, pray thee go in, 'tmay turne to the scratches else.

- [35] VRS. Hang your vapours, they are stale and flinke like you, are these the guests o'the game, you promis'd to fill my pit withall, to day?

KNO. I, what aile they *Vrs*?

VRS. Aile they? they are all sippers, sippers o'the City, they looke as they would not drinke off two penn'orth of bottle-ale amongst 'hem.

MOO. A body may read that i'their small printed ruffles. 5

KNO. Away, thou art a foole, *Vrs*, and thy *Moone-calfe* too, i'your ignorant vapours, now? hence, good guests, I say right hypocrites, good gluttons. In, and set a couple o'pigs o'the board, and halfe a dozen of the biggest bottles afore 'hem, and call *Whit*, I doe not loue to heare Inno- 10 cents abus'd: Fine ambling hypocrites! and a stone-puritane, with a forrell head, and beard, good mouth'd gluttons: two to a pigge, away.

VRS. Are you fure they are such?

KNO. O'the right breed, thou shalt try 'hem by the teeth, 15 *Vrs*, where's this *Whit*?

WHI. Behold, man and see, what a worthy man am ee!

*With the fury of my sword, and the shaking of my beard,
I will make ten thousand men afeard.*

KNO. Well said, braue *Whit*, in, and feare the ale out 20 o'the bottles, into the bellies of the brethren, and the sisters drinke to the cause, and pure vapours.

QVAR. My Roarer is turn'd Tapster, mee thinks. Now were a fine time for thee, *Win-wife*, to lay aboard thy widow, thou'lt neuer be Master of a better season, or place; 25 shee that will venture her selfe into the *Fayre*, and a pig-boxe, will admit any assault, be assur'd of that.

WIN. I loue not enterprises of that suddenesse, though.

QVAR. I'll warrant thee, then, no wife out o'the wid-
dowes Hundred: if I had but as much Title to her, as to 30
haue breath'd once on that streight stomacher of hers, I would now assure my selfe to carry her, yet, ere she went out of *Smithfield*. Or she should carry me, which were the fitter fight, I confesse. But you are a modest vndertaker,

7 now?] now: 1692, 1716, W: now! G

21 G suggests that see that be supplied between and and the.

25 be Master] be a Master 1692, 1716

by circumstances, and degrees; come, 'tis Disease in thee, not Iudgement, I should offer at all together. Looke, here's the poore foole, againe, that was stung by the waspe, ere while.

[36]

ACT. III. SCENE. III.

IVSTICE. WIN-WIFE. QVARLOVS.

- 5 I will make no more orations, shall draw on these tragicall conclusions. And I begin now to thinke, that by a spice of collaterall Iustice, *Adam Ouerdoo*, deseru'd this beating; for I the said *Adam*, was one cause (a by-cause) why the purse was lost: and my wiues brothers purse too,
- 10 which they know not of yet. But I shall make very good mirth with it, at supper, (that will be the sport) and put my little friend, Mr *Humphrey Wasp's* choler quite out of countenance. When, sitting at the vpper end o'my Table, as I vse, & drinking to my brother *Cokes*, and Mrs. *Alice Ouerdoo*, as I wil, my wife, for their good affectiō to old
- 15 *Bradley*, I deliuer to 'hem, it was I, that was cudgell'd, and shew 'hem the marks. To see what bad euent may peepe out o'the taile of good purpofes! the care I had of that ciuil yong man, I tooke fancy to this morning, (and haue
- 20 not left it yet) drew me to that exhortation, which drew the company, indeede, which drew the cut-purse; which drew the money; which drew my brother *Cokes* his losse; which drew on *Wasp's* anger; which drew on my beating: a pretty gradation! And they shall ha'it i'their dish, i'faith,
- 25 at night for fruit: I loue to be merry at my Table. I had thought once, at one speciall blow he ga'me, to haue reuealed my selfe? but then (I thank thee fortitude) I remembered that a wife man (and who is euer so great a

part, o'the Commonwealth in himselfe) for no particular
 difaster ought to abandon a publike good designe. The
 husbandman ought not for one vnthankful yeer, to for-
 fake the plough; The Shepheard ought not, for one
 scabb'd sheep, to throw by his tar-boxe; The Pilot ought 5
 not for one leake i'the poope, to quit the Helme; Nor
 the Alderman ought not for one custerd more, at a meale,
 to giue vp his cloake; The Constable ought not to breake
 his staffe, and forswear the watch, for one roaring night;
 Nor the Piper o'the Parish (*Vt paruis componere magna* 10
solebam) to put vp his pipes, for one rainy Sunday. These
 are certaine knocking conclusions; out of which, I am
 resolu'd, come what come can, come beating, come
 imprisonment, come infamy, come banishment, nay, come
 the rack, come the hurdle, (welcome all) I will not dis- 15
 couer who I am, till my due time; and yet still, all shall
 be, as I said euer, in Iustice name, and the King's, and for
 the Common-wealth.

WIN. What doe's he talke to himselfe, and act so seri- [37]
 oufly? poore foole! 20

QVAR. No matter what. Here's fresher argument,
 intend that.

ACT. III. SCENE. IIIJ.

COKES. LEATHERHEAD. VVASPE. Mistresse

OVERDOO. WIN-VVIFE. QVARLOVS.

TRASH. GRACE.

COME, Mistresse *Grace*, come Sister, heere's more fine
 fights, yet i'faith. Gods'lid where's *Numps*?

LEA. What doe you lacke, Gentlemen? what is't you 25
 buy? fine Rattles! Drummes? Babies? little Dogges?
 and Birds for Ladies? What doe you lacke? *

COK. Good honest *Numpes*, keepe afore, I am so afraid thou'lt lose somewhat: my heart was at my mouth, when I mist thee.

WAS. You were best buy a whip i'your hand to driue
5 me.

COK. Nay, doe not mistake, *Numpes*, thou art so apt to mistake: I would but watch the goods. Looke you now, the treble fiddle, was e'en almost like to be lost.

WAS. Pray you take heede you lose not your selfe:
10 your best way, were e'en get vp, and ride for more surety. Buy a tokens worth of great pinnes, to fasten your selfe to my shoulder.

LEA. What doe you lacke, Gentlemen? fine purses, pouches, pincafes, pipes? What is't you lacke? a paire
15 o'smithes to wake you i'the morning? or a fine whistling bird?

COK. *Numpes*, here be finer things then any we ha'bought by oddes! and more delicate horses, a great deale! good *Numpes*, stay, and come hither.

WAS. Will you scourse with him? you are in *Smithfield*,
20 you may fit your selfe with a fine easy-going street-nag, for your saddle again' *Michaelmasse-terme*, doe, has he ne'er a little odde cart for you, to make a Carroch on, i'the countrey, with foure pyed hobbyhorses? why the meazills,
25 should you stand heere, with your traine, cheaping of Dogges, Birds, and Babies? you ha'no children to bestow 'hem on? ha'you?

COK. No, but again' I ha'children, *Numpes*, that's allone.

WAS. Do, do, do, do; how many shall you haue, think
30 you? an' I were as you, I'd buy for all my Tenants, too, they are a kind o'ciuill Sauages, that wil part with their children for rattles, pipes, and kniues. You were best buy a hatchet, or two, & truck with 'hem.

[38] COK. Good *Numpes*, hold that little tongue o'thine, and
35 faue it a labour. I am resolute *Bat*, thou know'lt.

WAS. A resolute foole, you are, I know, and a very sufficient Coxcombe; with all my heart; nay you haue it,

Sir, and you be angry, turd i'your teeth, twice: (if I said it not once afore) and much good doe you.

WIN. Was there euer fuch a selfe-affliction? and so impertinent?

QVAR. Alas! his care will goe neere to cracke him, 5
let's in, and comfort him.

WAS. Would I had beene set i'the gronnd, all but the head on me, and had my braines bowl'd at, or thresh'd out, when first I vnderwent this plague of a charge!

QVAR. How now, *Numps*! almost tir'd i'your Protector- 10
ship? ouerparted? ouerparted?

WAS. Why, I cannot tell, Sir, it may be I am, dos't grieve you?

QVAR. No, I fweare dos't not, *Numps*: to satisfie you.

WAS. *Numps*? S'blood, you are fine and familiar! 15
how long ha'wee bin acquainted, I pray you?

QVAR. I thinke it may be remembred, *Numps*, that?
'twas since morning fure.

WAS. Why, I hope I know't well enough, Sir, I did not aske to be told. 20

QVAR. No? why then?

WAS. It's no matter why, you see with your eyes, now, what I said to you to day? you'll beleue me another time?

QVAR. Are you remouing the *Fayre*, *Numps*? 25

WAS. A pretty question! and a very ciuill one! yes faith, I ha'my lading you see; or shall haue anon, you may know whose beast I am, by my burthen. If the pannier-mans lacke were euer better knowne by his loynes of mutton, I'le be flead, and feede dogs for him, when his 30
time comes.

WIN. How melancholi' Mistrresse *Grace* is yonder! pray thee let's goe enter our selues in *Grace*, with her.

COK. Those fixe horses, friend I'le haue—

WAS. How! 35

30 flead] flayed G

COK. And the three Iewes trumps; and halfe a dozen o'Birds, and that Drum, (I haue one Drumme already) and your Smiths; I like that deuice o'your smiths, very pretty well, and four Halberts—and (le'me see) that fine
5 painted great Lady, and her three women for state, I'le haue.

WAS. No, the shop; buy the whole shop, it will be best, the shop, the shop!

LEA. If his worship please.

10 WAS. Yes, and keepe it during the *Fayre*, Bobchin.

COK. Peace, *Numps*, friend, doe not meddle with him,
[39] an' you be wise, and would shew your head aboue board: hee will sling thorow your wrought night-cap, beleeeue me.

8 A set of these Violines, I would buy too, for a delicate
15 young noife I haue i'the countrey, that are euery one a size lesse then another, iust like your fiddles. I would faine haue a fine young Masque at my marriage, now I thinke on't: but I doe want such a number o'things. And *Numps* will not helpe me now, and I dare not speake to him.

20 TRA. Will your worship buy any ginger-bread, very good bread, comfortable bread?

COK. Ginger-bread! yes, let's see.

[He runnes to her shop.

WAS. There's the tother sprindge?

LEA. Is this well, goody *Ione*? to interrupt my market?
25 in the midst? and call away my customers? can you answer this, at the *Piepouldres*?

TRA. Why? if his Master-ship haue a minde to buy, I hope my ware lies as open as another's; I may shew my ware, as well as you yours.

30 COK. Hold your peace; I'le content you both: I'le buy vp his shop, and thy basket.

WAS. Will you i'faith?

LEA. Why should you put him from it, friend?

WAS. Cry you mercy! you'd be sold too, would you?
35 what's the price on you? Ierkin, and all as you stand? ha'you any qualities?

11 *Numps*,] *Numps*, 1692, 1716, W: *Numps*.—G

27 haue] has 1716, W, G

TRA. Yes, good-man angry-man, you shall finde he has qualities, if you cheapen him.

WAS. Gods fo, you ha'the felling of him! what are they? will they be bought for loue, or money?

TRA. No indeed, Sir.

5

WAS. For what then? victualls?

TRA. He scornes victualls, Sir, he has bread and butter at home, thanks be to God! and yet he will do more for a good meale, if the toy take him i'the belly, mary then they must not set him at lower end; if they do, he'll goe 10 away, though he fast. But put him a top o'the Table, where his place is, and hee'll doe you forty fine things. Hee has not been sent for, and fought out for nothing, at your great citty-supper, to put downe *Coriat*, and *Cokeley*, and bin laught at for his labour; he'll play you all the 15 Puppets i'the towne ouer, and the Players, euery company, and his owne company too; he spares no body!

COK. I'faith?

TRA. Hee was the first, Sir, that euer baited the fellow i'the beare's skin, an't like your worship: no dog euer 20 came neer him, since. And for fine motions!

COK. Is hee good at those too? can hee set out a Masque trow?

TRA. O Lord, Master! fought to farre, and neere, for his inuentions: and hee engrosses all, hee makes all the [40] Puppets i'the *Fayre*.

COK. Do'st thou (in troth) old veluet Ierkin? giue mee thy hand.

TRA. Nay, Sir, you shall see him in his veluet Ierkin, and a scarfe, too, at night, when you heare him interpret 30 Master *Little-wit's* Motion.

COK. Speake no more, but shut vp shop presently, friend. I'll buy both it, and thee too, to carry downe with me, and her hamper, beside. Thy shop shall furnish out the Masque, and hers the Banquet: I cannot goe lesse, 35 to set out any thing with credit. what's the price, at a word, o'thy whole shop, cafe, and all as it stands?

LEA. Sir, it stands me in fixe and twenty shillings feuen pence, halfe-peny, besides three shillings for my ground.

COK. Well, thirty shillings will doe all, then! And
5 what comes yours too?

TRA. Foure shillings, and eleauen pence, Sir, ground, and all, an't like your worship.

COK. Yes, it do's like my worship very well, poore woman, that's fve shillings more, what a Masque shall I
10 furnish out, for forty shillings? (twenty pound scotsh) and a Banquet of Ginger-bread? there's a stately thing! *Numps*? Sister? and my wedding gloues too? (that I neuer thought on afore.) All my wedding gloues, Ginger-bread? O me! what a deuice will there be? to make 'hem eate their
15 fingers ends! and delicate Brooches for the Bride-men! and all! and then I'le ha'this poesie put to 'hem: *For the best grace*, meaning *Mistresse Grace*, my wedding poesie.

GRA. I am beholden to you, Sir, and to your *Bartholmew-wit*.

20 WAS. You doe not meane this, doe you? is this your first purchase?

COK. Yes faith, and I doe not thinke, *Numps*, but thou'lt say, it was the wifest Act, that euer I did in my wardship.

25 WAS. Like inough! I shall say any thing. I!

10 shillings ?] shillings, G

ACT. III. SCENE. V.

[41]

IVSTICE. EDGVVORTH. NIGHTINGALE.

I Cannot beget a *Proiect*, with all my politicall braine,
 yet; my *Proiect* is how to fetch off this proper young
 man, from his debauch company: I haue followed him all
 the *Fayre* ouer, and still I finde him with this songster:
 And I begin shrewdly to suspect their familiarity; and the 5
 young man of a terrible taint, *Poetry*! with which idle
 diseafe, if he be infected, there's no hope of him, in a state-
 course. *Actum est*, of him for a common-wealths-man: if
 hee goe to't in *Rime*, once.

EDG. Yonder he is buying o'Ginger-bread: set in 10
 quickly, before he part wirth too much on his money.

NIG. *My masters and friends, and good people, draw neere,*
&c.

COK. Ballads! harke, harke! pray thee, fellow, stay a
 little, good *Numpes*, looke to the goods. [*He runn's to the Bal-* 15
lad man.] What Ballads hast thou? let me see, let me see my
 selfe.

WAS. Why so! hee's flowne to another lime-bush, there
 he will flutter as long more; till hee ha'ne'r a feather left.
 Is there a vexation like this, Gentlemen? will you beleue 20
 mee now, hereafter? shall I haue credit with you?

QVAR. Yes faith, shalt thou, *Numps*, and thou art wor-
 thy on't, for thou sweatest for't. I neuer saw a young
 Pimpe errant, and his Squire better match'd.

WIN-W. Faith, the sister comes after 'hem, well, too. 25

GRA. Nay, if you saw the Iustice her husband, my
 Guardian, you were fitted for the Messe, hee is such a wise
 one his way—

WIN-W. I wonder, wee see him not heere.

GRA. O! hee is too serious for this place, and yet better sport then then the other three, I assure you, Gentlemen: where ere he is, though't be o'the Bench.

COK. How dost thou call it! A caueat against cut-
 5 purfes! a good iest, i'faith, I would faine see that *Dæmon*,
 your Cutpurse, you talke of, that delicate handed Diuell;
 they say he walke hereabout; I would see him walke, now.
 Looke you sifter, here, here, [*He show's his purse boastingly.*] let
 him come, sifter, and welcome. Ballad-man, do's any cut-
 10 purfes haunt hereabout? pray thee raise me one or two:
 beginne and shew me one.

NIG. Sir, this is a spell against 'hem, spicke and span
 new; and 'tis made as 'twere in mine owne person, and I
 [42] sing it in mine owne defence. But 'twill cost a penny
 15 alone, if you buy it.

COK. No matter for the price, thou dost not know me,
 I see, I am an odd *Bartholmew*.

OVE. Ha't a fine picture, Brother?

COK. O Sifter, doe you remember the ballads ouer the
 20 Nurfery-chimney at home o'my owne pasting vp, there be
 braue pictures. Other manner of pictures, than these,
 friend.

WAS. Yet these will serue to picke the pictures out o'
 your pockets, you shall see.

25 COK. So, I heard 'hem say. Pray thee mind him not,
 fellow: hee'll haue an oare in euery thing.

NIG. It was intended Sir, as if a purse should chance
 to be cut in my prefence, now, I may be blamelesse, though:
 as by the sequell, will more plainly appeare.

30 COK. We shall find that i'the matter. Pray thee begin.

NIG. To the tune of *Paggingtons Pound*, Sir,

COK. *Fa, la la la, la la la, fa la la la.* Nay, I'll put thee
 in tune, and all! mine owne country dance! Pray thee
 begin.

35 NIG. It is a gentle admonition, you must know, Sir,
 both to the purse-cutter, and the purse-bearer.

COK. Not a word more, out o'the tune, an' thou lou'st
 mee: *Fa, la la la, la la la, fa la la la.* Come, when?

NIG. *My masters and friends, and good people draw neere,
And looke to your purses, for that I do say;*

COK. Ha, ha, this chimes! good counsell at first dash.

NIG. *And though little money, in them you doe beare.
It cost more to get, then to lose in a day.*

5

[COK. Good!

*You oft haue beene told,
Both the young and the old;
And bidden beware of the cutpurse so bold:*

*Then if you take heed not, free me from the curse,
Who both giue you warning, for and, the cutpurse.*

10

[COK. Well said! hee were
to blame that wold not i'faith.

*Youth, youth, thou hadst better bin staru'd by thy Nurse,
Then liue to be hanged for cutting a purse.*

15

COK. Good i'faith, how say you, Numps? Is there any
harne i'this?

NIG. *It hath bin vpbayded to men of my trade,
That oftē times we are the cause of this crime.*

[COK. The more coxcōbes they
that did it, I wusse.

20

*Alacke and for pittie, why should it be said?
As if they regarded or places, or time.*

Examples haue been

Of some that were seene,

25

*In Westminster Hall, yea the pleaders between,
Then why should the Iudges be free from this curse,
More then my poore selfe, for cutting the purse?*

[COK. God a mercy for that! why should they be
more free indeede?

30

*Youth, youth, thou hadst better bin staru'd by thy Nurse,
Then liue to be hanged for cutting a purse.*

COK. That againe, good Ballad-man, that againe. [He
sings the burden with him.] O rare! I would faine rubbe mine

[43]

11 for followed by a comma, none after and 1692, 1716, W, G

13 wold] would 1692, 1716, W, G

elbow now, but I dare not pull out my hand. On, I pray thee, hee that made this ballad, shall be *Poet* to my *Masque*.

NIG. *At Worc'ter 'tis knowne well, and euen i'the Iayle,
A Knight of good worship did there shew his face,
5 Against the foule sinners, in zeale for to rayle,
And lost (ipso facto) his purse in the place.*

[COK. Is it possible?

Nay, once from the Seat

Of Iudgement so great,

10 *A Iudge there did lose a faire pouch of veluete.*

[COK. I'faith?

O Lord for thy mercy, how wicked or worse,

*Are those that so venture their necks for a purse! Youth,
youth, &c.*

15 COK. *Youth, youth, &c?* pray thee stay a little, friend, yet o'thy conscience, *Numps*, speake, is there any harme i'this?

WAS. To tell you true, 'tis too good for you, lesse you had grace to follow it.

20 Ivs. It doth discouer enormitie, I'le marke it more: I ha'not lik'd a paltry piece of poetry, so well a good while.

COK. *Youth, youth, &c!* where's this youth, now? A man must call vpon him, for his owne good, and yet hee will not appeare: looke here, here's for him, [*Hee shewes his*
25 *purse.*] handy-dandy, which hand will he haue? On, I pray thee, with the rest, I doe heare of him, but I cannot see him, this Master *Youth*, the cutpurse.

NIG. *At Playes and at Sermons, and at the Sefsions,*

'Tis daily their practice such booty to make:

30 *Yea, vnder the Gallowes, at Executions,*

They sticke not the Stare-aboutes purses to take.

Nay one without grace,

at a better place,

14 *In place of &c., G inserts: thou hadst better been starv'd by thy nurse,
Than live to be hanged for cutting a purse.*

15 *&c?*] &c. 1716, W: &c.—G 33 At a [far] better place, G

At Court, & in Christmas, before the Kings face,

[COK. That was a fine fellow!

I would haue him, now.

Alacke then for pittie must I beare the curse,

That onely belongs to the cunning cutpurse?

5

COK. But where's their cunning, now, when they should vse it? they are all chain'd now, I warrant you. *Youth, youth, thou hadst better, &c.* The Rat-catchers charme, are all fooles and Affes to this! A poxe on 'hem, that they will not come! that a man should haue such a 10 desire to a thing, and want it.

QVAR. 'Fore God, I'd giue halfe the *Fayre*, and 'twere mine, for a cutpurse for him, to saue his longing.

COK. Looke you Sister, [*Hee shewes his purse againe.*] heere, heere, where is't now? which pocket is't in? for a wager? 15

WAS. I beseech you leaue your wagers, and let him end his matter, an't may be.

COK. O, are you ædified *Numps*?

Ivs. Indeed hee do's interrupt him, too much: there *Numps* spoke to purpose. 20

COK. [*again.*] Sister, I am an Affe, I cannot keepe my [44] purse: on, on; I pray thee, friend.

[*Edgworth gets vp to him, and tickles him in the eare with a straw twice to draw his hand out of his pocket.*

NIG. *But O, you vile nation of cutpurfes all,*

Relent and repent, and amend and be found,

And know that you ought not, by honest mens fall,

25

Adnauce your owne fortunes, to die aboue ground,

And though you goe gay,

In filkes as you may,

[WINW. Will you see sport? looke, there's a fellow gathers vp to him, marke. 30

[QVA. Good, 'ifaith! ô he has lighted on the wrōg pocket.

9 Charms 1716, W, G

22 G inserts: Night. Youth, youth, thou hadst better been starv'd by thy nurse,

Than live to be hanged for cutting a purse.

[WINW. He has it, 'fore God hee is a
braue fellow ; pitty hee should be detected.

It is not the high way to heauen, (as they say)

Repent then, repent you, for better, for worse:

5 *And kisse not the Gallowes for cutting a purse.*

Youth, youth, thou hadst better bin steru'd by thy Nurse,

Then liue to be hanged for cutting a purse.

ALL An excellent ballad ! an excellent ballad !

EDG. Friend, let mee ha'the first, let mee ha'the first,

10 I pray you.

COK. Pardon mee, Sir. First come, first seru'd ; and
I'll buy the whole bundle too.

WIN. That conueyance was better then all, did you
see't ? he has giuen the purse to the ballad-finger.

15 QVAR. Has hee ?

EDG. Sir, I cry you mercy ; I'll not hinder the poore
mans profit : pray you mistake me not.

COK. Sir, I take you for an honest Gentleman ; if that
be mistaking, I met you to day afore : ha ! humh ! O
20 God ! my purse is gone, my purse, my purse, &c.

WAS. Come, doe not make a stirre, and cry your selfe
an Ass, thorow the *Fayre* afore your time.

COK. Why hast thou it, *Numpes* ? good *Numpes*, how
came you by it ? I mar'le !

25 WAS. I pray you seeke some other gamster, to play the
foole with : you may lose it time enough, for all your
Fayre-wit.

COK. By this good hand, gloue and all, I ha'lost it
already, if thou hast it not : feele else, and Mistris *Grace's*
30 handkercher, too, out o'the tother pocket.

WAS. Why, 'tis well ; very well, exceeding pretty, and
well.

EDG. Are you sure you ha'lost it, Sir ?

COK. O God ! yes ; as I am an honest man, I had it
35 but e'en now, at *youth, youth*.

18 Gentleman ;] gentleman, G

20 &c. om., a third my purse inserted G

19 O God] O Lord G

34 O God] O Lord G

NIG. I hope you fufpect not me, Sir.

EDG. Thee? that were a ieft indeede! Dost thou thinke the Gentleman is foolifh? where hadft thou hands, I pray thee? Away Affe, away.

IVS. I fhall be beaten againe, if I be fpi'd.

5

EDG. Sir, I fufpect an odde fellow, yonder, is stealing away.

OVE. Brother, it is the preaching fellow! you fhall fufpect him. He was at your tother purfe, you know! Nay, ftay, Sir, and view the worke you ha'done, an' you be benefic'd at the Gallowes, and preach there, thanke your owne handy-worke.

[45]

COK. Sir, you fhall take no pride in your preferment: you fhall be filenc'd quickly.

IVS. What doe you meane? sweet buds of gentility.

15

COK. To ha'my peneworths out on you: Bud. No leffe then two purfes a day, ferue you? I thought you a fimple fellow, when my man *Numpes* beate you, i'the morning, and pittied you—

OVE. So did I, I'll befworne, brother; but now I fee hee is a lewd, and pernicious Enormity: (as Master *Ouerdoo* calls him.)

20

IVS. Mine owne words turn'd vpon mee, like fwords.

COK. Cannot a man's purfe be at quiet for, you, i'the Masters pocket, but you muft intice it forth, and debauch it?

25

WAS. Sir, Sir, keepe your debauch, and your fine *Bartholmew*-termes to your felfe; and make as much on 'hem as you please. But gi'me this from you, i'the meane time: I befeech you, fee if I can looke to this.

30

[Wafp takes the Licence from him.]

COK. Why, *Numps*?

WAS. Why? becaufe you are an Affe, Sir, there's a reason the fhorteft way, and you will needs ha'it; now you ha'got the tricke of lofing, you'd lofe your breech, an't 'twere loofe. I know you, Sir, come, deliuer, you'll goe and cracke the vermine, you breed now, will you? 'tis

35

very fine, will you ha'the truth on't? they are fuch retch-
 leffe flies as you are, that blow cutpurfes abroad in euery
 corner; your foolifh hauing of money, makes 'hem. An'
 there were no wifer then I, Sir, the trade fhould lye open
 5 for you, Sir, it fhould i'faith, Sir. I would teach your
 wit to come to your head, Sir, as well as your land to
 come into your hand, I affure you, Sir.

WIN. Alacke, good *Numps*.

WAS. Nay, Gentlemen, neuer pittie mee, I am not
 10 worth it: Lord fend me at home once, to *Harrow* o'the
Hill againe, if I trauell any more, call me *Coriat*; with all
 my heart.

QVAR. Stay, Sir, I muft haue a word with you in
 priuate. Doe you heare?

15 EDG. With me, Sir? what's your pleasure? good Sir.

QVAR. Doe not deny it. You are a cutpurfe, Sir, this
 Gentleman here, and I, faw you, nor doe we meane to
 detect you (though we can fufficiently informe our felues,
 toward the danger of concealing you) but you muft doe vs
 20 a piece of feruice.

EDG. Good Gentlemen, doe not vndoe me; I am a
 ciuill young man, and but a beginner, indeed.

QVAR. Sir, your beginning fhall bring on your ending,
 [46] for vs. We are no Catchpoles nor Conftables. That you
 25 are to vndertake, is this; you faw the old fellow, with the
 blacke boxe, here?

EDG. The little old *Gouernour*, Sir?

QVAR. That fame: I fee, you haue flowne him to a
 marke already. I would ha'you get away that boxe from
 30 him, and bring it vs.

EDG. Would you ha'the boxe and all, Sir? or onely
 that, that is in't? I'll get you that, and leaue him the
 boxe, to play with ftill: (which will be the harder o'the
 two) becaufe I would gaine your worships good opinion
 35 of me.

WIN-W. He fayes well, 'tis the greater Maftry, and
 'twill make the more fport when 'tis mift.

EDG. I, and 'twill be the longer a missing, to draw on the sport.

QVAR. But looke you doe it now, firrah, and keepe your word : or—

EDG. Sir, if euer I breake my word, with a Gentleman, 5
may I neuer read word at my need. Where shall I find you?

QVAR. Some-where i'the *Fayre*, heereabouts. Dispatch it quickly. I would faine see the carefull foole deluded! of all Beasts, I loue the ferious Affe. He that takes paines 10
to be one, and playes the foole, with the greatest diligence that can be.

GRA. Then you would not chose, Sir, but loue my Guardian, Iustice *Ouerdoo*, who is answerable to that description, in euery haire of him. 15

QVAR. So I haue heard. But how came you, Mistris *Welborne*, to be his Ward? or haue relation to him, at first?

GRA. Faith, through a common calamity, he bought me, Sir; and now he will marry me to his wiues brother, this wife Gentleman, that you see, or else I must pay value 20
o'my land

QVAR. S'lid, is there no deuice of disparagement? or so? talke with some crafty fellow, some picklocke o'the Law! Would I had studied a yeere longer i'the Innes of Court, and't had beene but i'your case. 25

WIN-W. I Master *Quarlous*, are you proffering?

GRA. You'd bring but little ayde, Sir.

WIN-W. (I'll looke to you 'ifaith, Gamster.) An vnfortunate foolish *Tribe* you are false into, Lady, I wonder you can endure 'hem. 30

GRA. Sir, they that cannot worke their fetters off; must weare 'hem.

WINW. You see what care they haue on you, to leaue you thus.

GRA. Faith the same they haue of themselues, Sir. I 35
cannot greatly complaine, if this were all the plea I had against 'hem.

WIN. 'Tis true! but will you please to withdraw with
vs, a little, and make them thinke, they haue lost you. I
hope our manners ha'beene such hitherto, and our lan-
[47] guage, as will giue you no cause, to doubt your selfe, in
5 our company.

GRA. Sir, I will giue my selfe, no cause; I am so
secure of mine owne manners, as I suspect not yours.

QVAR. Looke where *John Little-wit* comes.

WIN-w. Away, I'le not be seene, by him.

10 QVAR. No, you were not best, hee'd tell his mother,
the widdow.

WIN w. Heatt, what doe you meane?

QVAR. Cry you mercy, is the winde there? must not
the widdow be nam'd?

ACT. III SCENE. VI.

IOHN. WIN. TRASH. LEATHERHEAD.

KNOCKHVM. BVSY. PVRERAFT.

15 D Oe you heare *Win, Win*?

WIN. What say you, *John*?

IOH. While they are paying the reckoning, *Win*, I'll
tell you a thing *Win*, wee shall neuer see any fights i'the
Fayre, Win, except you long still, *Win*, good *Win*, sweet
20 *Win*, long to see some Hobby-horses, and some Drummes,
and Rattles, and Dogs, and fine deuices, *Win*. The Bull
with the fiue legs, *Win*; and the great Hog: now you
ha'begun with Pigge, you may long for any thing, *Win*,
and so for my Motion, *Win*.

25 WIN. But we sha'not eat o'the Bull, and the Hogge
John, how shall I long then?

IOH. O yes! *Win* : you may long to see, as well as to taste, *Win* : how did the Pothecharie's wife, *Win*, that long'd to see the Anatomy, *Win*? or the Lady, *Win*, that desir'd to spit i'the great Lawyers mouth, after an eloquent pleading? I assure you they long'd, *VVin*, good *Win*, goe 5
in, and long.

TRA. I think we are rid of our new customer, brother *Leatherhead*, wee shall heare no more of him.

[*They plot to be gone.*]

LEA. All the better, let's packe vp all, and be gone, before he finde vs. 10

TRA. Stay a little, yonder comes a company : it may be wee may take some more money.

KNO. Sir, I will take your counsell, and cut my haire, and leaue vapours : I see, that Tabacco, and Bottle-Ale, and Pig, and *Whit*, and very *Vrfla*, her selfe, is all vanity. 15

BVS. Onely Pigge was not comprehended in my admonition, the rest were. For long haire, it is an Ensigne [48] of pride, a banner, and the world is full of those banners, very full of Banners. And, bottle-ale is a drinke of Sathan's, a diet-drinke of Sathans, deuised to puffe vs vp, 20 and make vs swell in this latter age of vanity, as the smoake of tabacco, to keepe vs in mist and error: But the fleshly woman, (which you call *Vrfla*) is aboue all to be auoyded, hauing the marks vpon her, of the three enemies of Man, the World, as being in the *Faire*; the 25 Deuill, as being in the fire; and and the Flesh, as being her selfe.

PVR. Brother *Zeale-of-the-land*! what shall we doe? my daughter *Win-the-fight*, is falne into her fit of longing againe. 30

BVS. For more pig? there is no more, is there?

PVR. To see some fights i'the *Faire*.

BVS. Sister, let her fly the impurity of the place, swiftly, lest shee partake of the pitch thereof. Thou art the seate of the Beast, O *Smithfield*, and I will leaue thee. Idolatry 35
peepeth out on euery side of thee.

KNO. An excellent right Hypocrite! now his belly is full, he falls a railing and kicking, the Iade. A very good vapour! I'll in, and ioi *Vrfla*, with telling, how her pigge works, two and a halfe he eate to his share. And he has
5 drunke a pailefull. He eates with his eyes, as well as his teeth.

LEA. What doe you lack, Gentlemen? What is't you buy? Rattles, Drumms, Babies.—

BVS. Peace, with thy Apocryphall wares, thou prophane Publican: thy *Bells*, thy *Dragons*, and thy *Tobie's Dogges*. Thy Hobby-horfe is an Idoll, a very Idoll, a feirce and rancke Idoll: And thou, the *Nabuchadnezzar*, the proud *Nabuchadnezzar* of the *Faire*, that set't it vp, for children to fall downe to, and worship.

15 LEA. Cry you mercy, Sir, will you buy a fiddle to fill vp your noife.

IOH. Looke *Win.* doe, looke a Gods name, and faue your longing. Here be fine fights.

PVR. I child, so you hate 'hem, as our Brother *Zeale*
20 do's, you may looke on 'hem.

LEA. Or what do you say, to a Drummè, Sir?

BVS. It is the broken belly of the Beast, and thy Bel-
lowes there are his lungs, and these Pipes are his throate,
those Feathers are of his taile, and thy Rattles, the gnash-
25 ing of his teeth.

TRA. And what's my ginger-bread? I pray you.

BVS. The prouander that pricks him vp. Hence with thy basket of Popery, thy nest of Images: and whole legend of ginger-worke.

30 LEA. Sir if you be not quiet, the quicklier, I'll ha'you clapp'd fairely by the heeles, for disturbing the *Faire*.

BVS. The sinne of the *Faire* prouokes me, I cannot bee filent.

PVR. Good brother *Zeale*!

[49] LEA. Sir, I'll make you filent, beleeue it.

IOH. Il'd giue a shilling, you could i'faith, friend.

LEA. Sir, giue me your shilling, I'll giue you my shop, if I do not, and I'll leaue it in pawne with you, i'the meane time.

IOH. A match i'faith, but do it quickly, then.

BVS. [*He speakes to the widdow.*] Hinder me not, woman. 5
I was mou'd in spirit, to bee here, this day, in this *Faire*, this wicked, and foule *Faire*; and fitter may it be a called a foule, then a *Faire*: To protest against the abuses of it, the foule abuses of it, in regard of the afflicted Saints, that are troubled, very much troubled, exceedingly 10 troubled, with the opening of the merchandize of *Babylon* againe, & the peeping of *Poperie* vpon the stals, here, here, in the high places. See you not *Goldyllocks*, the purple strumpet, there? in her yellow gowne, and greene sleeues? the prophane pipes, the tinckling timbrells? A 15 shop of reliques!

IOH. Pray you forbear, I am put in trust with 'hem.

BVS. And this Idolatrous Groue of Images, this flasket of Idols! which I will pull downe— [*Ouerthrowes the ginger-bread.*]

(TRA. O my ware, my ware, God bleffe it.) 20

BVS. In my zeale, and glory to be thus exercis'd.

[*Leatherhead enters with officers.*]

LEA. Here he is, pray you lay hold on his zeale, wee cannot sell a whistle, for him, in tune. Stop his noyse, first! 25

BVS. Thou canst not: 'tis a sanctified noyse. I will make a loud and most strong noyse, till I haue daunted the prophane enemy. And for this cause.—

LEA. Sir, heer's no man afraid of you, or your cause. You shall sweare it, i'the stocks, Sir. 30

BVS. I will thrust my selfe into the stocks, vpon the pikes of the Land.

LEA. Carry him away.

PVR. What doe you meane, wicked men?

BVS. Let them alone; I feare them not. 35

IOH. Was not this shilling well ventur'd, *Win?* for our liberty? Now we may goe play, and see ouer the *Fayre*, where we list our selues; my mother is gone after him, and let her ee'n go, and loose vs.

5 WIN. Yes *John*, but I know not what to doe.

IOH. For what, *Win?*

WIN. For a thing, I am asham'd to tell you, i'faith, and 'tis too farre to go home.

IOH. I pray thee bee not asham'd, *VVin*. Come, i'faith
10 thou shall not be asham'd, is it any thing about the Hobby-
horse-man? an't be, speake freely.

WIN. Hang him, bafe Bobchin, I scorne him; no, I haue very great, what sha'call'um, *John*.

IOH. O! Is that all, *Win?* wee'll goe backe to Cap-
15 taine *Jordan*; to the pig-womans, *Win*. hee'll helpe vs, or
[50] she with a dripping pan, or an old kettle, or something.
The poore greasie foule loues you, *Win*, and after we'll
visit the *Fayre* all ouer, *Win*, and, see my Puppet play,
Win, you know it's a fine matter, *Win*.

20 LEA. Let's away, I counsell'd you to packe vp afore,
Ione.

TRA. A poxe of his *Bedlem* purity. Hee has spoyl'd
halfe my ware: but the best is, wee lose nothing, if we
misse our first Merchant.

25 LEA. It shall be hard for him to finde, or know vs,
when we are translated, *Ione*.

ACT. IIII. SCENE. I.

TROUBLE-ALL. BRISTLE. HAGGISE. COKES
IVSTICE. POCHER. BVSY. PVRECREFT.

MY Masters, I doe make no doubt, but you are officers.

BRI. What then, Sir?

TRO. And the Kings louing, and obedient
subiects.

5

BRI. Obedient, friend? take heede what you speake, I aduise you: *Oliuer Bristle* aduises you. His louing subiects, we grant you: but not his obedient, at this time, by your leaue, wee know ourselues, a little better then so, wee are to command, S^r. and such as you are to be obedient. Here's one of his obedient subiects, going to the flocks, and wee'll make you such another, if you talke.

10

TRO. You are all wise enough i'your places, I know.

BRI. If you know it, Sir, why doe you bring it in question?

15

TRO. I question nothing, pardon me. I do only hope you haue warrant, for what you doe, and so, quit you, and so, multiply you.

[*He goes away againe.*]

HAG. What's hee? bring him vp to the flocks there. Why bring you him not vp?

20

TRO. [*comes again.*] If you haue Iustice *Ouerdoo's* warrant, 'tis well: you are safe; that is the warrant of warrants. I'll not giue this button, for any mans warrant else.

[51]

BRI. Like enough, Sir, but let me tell you, an' you play away your buttons, thus, you will want 'hem ere night, for any flore I see about you: you might keepe 'hem, and faue pinnes, I wuffe.

25

[*goes away.*]

IVS. What should hee be, that doth so eleeeme, and aduance my warrant? he seemes a sober and discreet per-

fon! it is a comfort to a good conscience, to be follow'd with a good fame, in his sufferings. The world will haue a pretty tast by this, how I can beare aduerfity: and it will beget a kind of reuerence, toward me, hereafter, euen
 5 from mine enemies, when they shall fee I carry my calamity nobly, and that it doth neither breake mee, nor bend mee.

HAG. Come, Sir, heere's a place for you to preach in. Will you put in your legge? [*They put him in the stocks.*]

10 Ivs. That I will, cheerefully.

BRI. O my conscience a Seminary! hee kisses the flockes.

COK. Well my Masters, I'll leaue him with you; now I fee him bestow'd, I'll goe looke for my goods, and
 15 *Numps.*

HAG. You may, Sir, I warrant you; where's the tother Bawler? fetch him too, you shall find 'hem both fast enough.

Ivs. In the mid'st of this tumult, I will yet be the *Author*
 20 of mine owne rest, and not minding their fury, sit in the flockes, in that calme, as shall be able to trouble a *Triumph.*

TRO. [*comes again,*] Doe you assure me vpon your words? may I vndertake for you, if I be ask'd the question; that you haue this warrant?

25 HAG. What's this fellow, for Gods fake?

TRO. Doe but shew me *Adam Ouerdoo*, and I am satisfied.
 [*goes out.*]

BRI. Hee is a fellow that is distracted, they say; one *Trouble-all*: hee was an officer in the Court of *Pie-pouldres*, here last yeere, and put out on his place by Iustice *Ouerdoo*.

30 Ivs. Ha!

BRI. Vpon which, he tooke an idle conceipt, and's runne mad vpon't. So that euer since, hee will doe nothing, but by Iustice *Ouerdoo's* warrant, he will not eate a crust, nor drinke a little, nor make him in his apparell,
 35 ready. His wife, Sirreuerence, cannot get him make his water, or shift his shirt, without his warrant.

IVS. If this be true, this is my greatest difaster! how am I bound to satisfie this poore man, that is of so good a nature to mee, out of his wits! where there is no roome left for diffembling.

TRO. [*comes in.*] If you cannot shew me *Adam Ouerdoo*, 5
I am in doubt of you: I am afraid you cannot anfwere it.

[*goes againe.*]

HAG. Before me, Neighbour *Briffle* (and now I thinke on't better) *Iustice Ouerdoo*, is a very parantory person.

BRI. O! are you aduis'd of that? and a seuere Iusticer, by your leaue. 10

IVS. Doe I heare ill o'that side, too? [52]

BRI. He will sit as vpright o'the bench, an' you marke him, as a candle i'the socket, and giue light to the whole Court in euery businesse.

HAG. But he will burne blew, and swell like a bile 15
(God bleffe vs) an' he be angry.

BRI. I, and hee will be angry too, when his list, that's more: and when hee is angry, be it right or wrong; hee has the Law on's side, euer. I marke that too.

IVS. I will be more tender hereafter. I see compassion 20
may become a *Iustice*, though it be a weaknesse, I confesse; and neerer a vice, then a vertue.

HAG. Well, take him out o'the stocks againe, wee'll goe a fure way to worke, wee'll ha'the Ace of hearts of our side, if we can. [They take the Iustice out, 25

POC. Come, bring him away to his fellow, there. Master *Busfy*, we shall rule your legges, I hope, though wee cannot rule your tongue.

BVS. No, Minister of darknesse, no, thou canst not rule my tongue, my tongue it is mine own, and with it I will 30
both knocke, and mocke downe your *Bartholmew*-abominations, till you be made a hissing to the neighbour Parishes, round about.

HAG. Let him alone, we haue deuised better vpon't.

PVR. And shall he not into the stocks then? 35

15 bile] Boil 1716, *W*, *G* 17 his list] he's list *W*: he lists *G*

BRI. No, Mistresse, wee'll haue 'hem both to *Iustice Ouerdoo*, and let him doe ouer 'hem as is fitting. Then I, and my gossip *Haggis*, and my beadle *Pocher* are discharg'd.

PVR. O, I thanke you, blessed, honest men!

5 BRI. Nay, neuer thank vs, but thank this mad-man that comes heere, hee put it in our heads.

PVR. Is hee mad? Now *heauen* increafe his madnesse, and blesse it, and thanke it, Sir, your poore hand-maide thanks you.

[*Comes againe.*]

10 TRO. Haue you a warrant? an' you haue a warrant, shew it.

PVR. Yes, I haue a warrant out of the word, to giue thanks for remouing any scorne intended to the brethren.

TRO. It is *Iustice Ouerdoo's* warrant, that I looke for, if
15 you haue not that, keepe your word, I'll keepe mine. Quit yee, and multiply yee.

[53]

ACT. IIII. SCENE. II.

EDGVVORTH. TROUBLE-ALL. NIGHTINGALE.

COKE. COSTARDMONGER.

COME away *Nightingale*, I pray thee.

TRO. Whither goe you? where's your warrant?

EDG. Warrant, for what, Sir?

20 TRO. For what you goe about, you know how fit it is, an' you haue no warrant, blesse you, I'll pray for you, that's all I can doe.

[*Goes out.*]

EDG. What meanes hee?

NIG. A mad-man that haunts the *Fayre*, doe you not
25 know him? it's maruell hee has not more followers, after his ragged heeles.

Scenes I and II constitute in G Scene I.

EDG. Beshrew him, he startled me: I thought he had knowne of our plot. Guilt's a terrible thing! ha'you prepar'd the Costardmonger?

NIG. Yes, and agreed for his basket of peares; hee is at the corner here, ready. And your Prife, he comes 5 downe, failing, that way, all alone; without his Protector: hee is rid of him, it seemes.

EDG. I, I know; I should ha'follow'd his Protectorship for a feat I am to doe vpon him: But this offer'd it felfe, so i'the way, I could not let it scape: heere he 10 comes, whistle, be this sport call'd *Dorring the Dottrell*.

NIG. Wh, wh, wh, wh, &c. [Nightingale whistles]

COK. By this light, I cannot finde my ginger-bread-Wife, nor my Hobby-horse-man in all the *Fayre*, now; to ha'my money againe. And I do not know the way out 15 on't, to go home for more, doe you heare, friend, you that whistle; what tune is that, you whistle?

NIG. A new tune, I am practising, Sir.

COK. Dost thou know where I dwell, I pray thee? nay, on with thy tune, I ha'no such hast, for an answer: I'll 20 practise with thee.

COS. Buy any peares, very fine peares, peares fine.

[Nightingale sets his foote afore him, and he falls with his basket.]

COK. Gods so! a muffle, a muffle, a muffle, a muffle.

COS. Good Gentleman, my ware, my ware, I am a poore man. Good Sir, my ware. 25

NIG. Let me hold your sword, Sir, it troubles you. [54]

COK. Doe, and my cloake, an' thou wilt; and my hat, too. [Cokes falls as scrambling whilest they runne away with his things.]

EDG. A delicate great boy! me thinks, he out-scrambles 'hem all. I cannot perswade my felfe, but he goes to 30 grammer-schole yet; and playes the trewant, to day.

NIG. Would he had another purse to cut, *Zekiel*.

EDG. Purse? a man might cut out his kidneys, I thinke; and he neuer feeles 'hem, he is so earnest at the sport. 35

NIG. His foule is halfe way out on's body, at the game.

EDG. Away, *Nightingale*: that way.

COK. I thinke I am furnish'd for Catherne peares, for one vnder-meale: gi'me my cloake.

COS. Good Gentleman, giue me my ware.

5 COK. Where's the fellow I ga'my cloake to? my cloake? and my hat? ha! Gods'lid, is he gone? thieues, thieues, helpe me to cry, Gentlemen. *[He runs out.]*

EDG. Away, Costermonger, come to vs to *Vrfla's*. Talke of him to haue a soule? 'heart, if hee haue any
10 more then a thing giuen him in stead of salt, onely to keepe him from stinking, I'll be hang'd afore my time, presently, where should it be trow? in his blood? hee has not so much to'ard it in his whole body, as will maintaine a good Flea; And if hee take this course, he will not
15 ha' so much land left, as to reare a Calfe within this twelue month. Was there euer greene Plouer so pull'd! That his little Ouerfeer had beene heere now, and beene but tall enough, to see him steale peares, in exchange, for his beauer-hat, and his cloake thus? I must goe finde him
20 out, next, for his blacke boxe, and his Patent (it seemes) hee has of his place; which I thinke the Gentleman would haue a reuerfion of; that spoke to me for it so earnestly.

COK. *[He comes againe.]* Would I might lose my doublet,
25 and hose, too; as I am an honest man, and neuer stirre, if I thinke there be any thing, but thieuing, and cooz'ning, i'this whole *Fayre*. *Bartholmew-fayre*, quoth he; an' euer any *Bartholmew* had that lucke in't, that I haue had, I'll be martyr'd for him, and in *Smithfield*, too. I ha'paid for
30 my peares, a rot on 'hem, I'll keepe 'hem no longer; *[throws away his peares.]* you were choake-peares to mee; I had bin better ha'gone to mum chance for you, I wusse. Me thinks the *Fayre* should not haue vs'd me thus, and 'twere but for my names fake, I would not ha'vs'd a dog'o
35 the name, so. O, *Numps* will triumph, now! Friend, doe you know who I am? or where I lye? I doe not my

felfe, I'll befworne. Doe but carry me home, and I'll please thee, I ha'money enough there, I ha'loft my felfe, and my cloake and my hat; and my fine fword, and my fifter, and *Numps*, and Miftris *Grace*, (a Gentlewoman that I fould ha'marryed) and a cut-worke handkercher, fhee 5 ga'mee, and two purfes to day. And my bargaine o' Hobby-horfes and Ginger-bread, which grieues me worft of all.

[Trouble-all comes again.

TRO. By whose warrant, Sir, haue you done all this?

COK. Warrant? thou art a wife fellow, indeed, as if a [55] man need a warrant to lofe any thing, with.

TRO. Yes, Iuftice *Ouerdo's* warrant, a man may get, and lofe with, I'll ftand to't.

COK. Iuftice *Ouerdoo*? Dofth thou know him? I lye there, hee is my brother in Law, hee marryed my fifter: 15 pray thee fhew me the way, doft thou know the houfe?

TRO. Sir, fhew mee your warrant, I know nothing without a warrant, pardon me.

COK. Why, I warrant thee, come along: thou fhalt fee, I haue wrought pillowes there, and cambricke sheetes, 20 and sweete bags, too. Pray thee guide me to the houfe.

TRO. Sir, I'll tell you; goe you thither your felfe, firft, alone; tell your worfhipfull brother your minde: and but bring me three lines of his hand, or his Clerkes, with *Adam Ouerdoo*, vnderneath; here I'll flay you, Ile 25 obey you, and I'll guide you prefently.

COK. S'lid, this is an Affe, I ha'found him, poxe vpon mee, what doe I talking to fuch a dull foole; farewell, you are a very Coxcomb, doe you heare?

TRO. I thinke, I am, if Iuftice *Ouerdoo* figne to it, I 30 am, and fo wee are all, hee'll quit vs all, multiply vs all.

ACT. III. SCENE. IIJ.

GRACE. QVARLOVS. VVIN-WIFE. TROUBLE-ALL.
EDGVVORTH.

[They enter with their swords drawne.]

G Entlemen, this is no way that you take: you do but breed one another trouble, and offence, and giue me no contentment at all. I am no she, that affects to be quarrell'd for, or haue my name or fortune made the
5 question of mens swords.

QVA. S'llood, wee loue you.

GRA. If you both loue mee, as you pretend, your owne reafon will tell you, but one can enioy me, and to that point, there leads a directer line, then by my infamy, which
10 must follow, if you fight. 'Tis true, I haue profest it to you ingenuously, that rather then to be yoak'd with this Bridegroome is appointed me, I would take vp any husband, almost vpon any trust. Though Subtilty would say to me, (I know) hee is a foole, and has an estate, and I
15 might gouerne him, and enioy a friend, beside. But these are not my aymes, I must haue a husband I must loue, or I cannot liue with him. I shall ill make one of these politique wiues!

[56] WIN-W. Why, if you can like either of vs, Lady, say,
20 which is he, and the other shall sweare instantly to desist.

QVA. Content, I accord to that willingly.

GRA. Sure you thinke me a woman of an extreme leuity, Gentlemen, or a strange fancy, that (meeting you by chance in such a place, as this, both at one instant, and not yet of
25 two hours acquaintance, neither of you deferuing afore the other, of me) I should so forsake my modesty (though

I might affect one more particularly) as to say, This is he, and name him.

QVA. Why, wherefore should you not? What should hinder you?

GRA. If you would not giue it to my modesty, allow 5
it yet to my wit; giue me so much of woman, and cunning, as not to betray my selfe impertinently. How can I iudge of you, so farre as to a choyse, without knowing you more? you are both equall, and alike to mee, yet: and so indifferently affected by mee, as each of you might 10
be the man, if the other were away. For you are reasonable creatures, you haue vnderstanding, and discourse. And if fate send me an vnderstanding husband, I haue no feare at all, but mine owne manners shall make him a good one.

QVAR. Would I were put forth to making for you, then. 15

GRA. It may be you are, you know not what's toward you: will you consent to a motion of mine, Gentlemen?

WINW. What euer it be, we'll presume reasonableness, comming from you.

QVAR. And fitnessse, too. 20

GRA. I saw one of you buy a paire of tables, e'en now.

WINW. Yes, heere they be, and maiden ones too, vn-written in.

GRA. The fitter for what they may be imployed in. You shall write either of you, heere, a word, or a name, 25
what you like best; but of two, or three syllables at most: and the next person that comes this way (because *Destiny* has a high hand in businesse of this nature) I'll demand, which of the two words, he, or she doth approue; and according to that sentence, fixe my resolution, and 30
affection, without change.

QVAR. Agreed, my word is conceiued already.

WINW. And mine shall not be long creating after.

GRA. But you shall promise, Gentlemen, not to be curious to know, which of you it is, taken; but giue me 35
leauē to conceale that till you haue brought me, either home, or where I may safely tender my selfe.

WIN-W. Why that's but equall.

QVAR. Wee are pleas'd.

GRA. Because I will bind both your indeauours to work together, friendly, and ioyntly, each to the others fortune,
5 and haue my selfe fitted with some meanes, to make him that is forsaken, a part of amends.

[57] QVAR. These conditions are very curteous. Well my word is out of the *Arcadia*, then: *Argalus*.

WIN-W. And mine out of the play, *Palemon*.

[Trouble-all comes again.]

10 TRO. Haue you any warrant for this, Gentlemen?

QVAR. WIN-W. Ha!

TRO. There must be a warrant had, beleeeue it.

WIN-W. For what?

TRO. For whatfoeuer it is, any thing indeede, no mat-
15 ter what.

QVA. S'light, here's a fine ragged Prophet, dropt downe 'i the nicke!

TRO. Heauen quit you, Gentlemen.

QVA. Nay, stay a little, good Lady, put him to the
20 question.

GRA. You are content, then?

WIN-W. QVAR. Yes yes.

GRA. Sir, heere are two names written—

TRO. Is *Iudice Ouerdoo*, one?

25 GRA. How, Sir? I pray you read 'hem to your selfe, it is for a wager betweene these Gentlemen, and with a stroake or any difference, marke which you approue best.

TRO. They may be both worshipfull names for ought I know, Mistresse, but *Adam Ouerdoo* had beene worth three
30 of 'hem, I assure you, in this place, that's in plaine english.

GRA. This man amazes mee! I pray you, like one of 'hem, Sir.

TRO. I doe like him there, that has the best warrant, Mistresse, to faue your longing, and (multiply him) It may

19 little,] little: 1692, 1716, W, G

24 *Iudice*] Justice 1692, 1716, W, G

be this. But I am I still for *Iustice Ouerdoo*, that's my conscience. And quit you.

WIN-W. Is't done, Lady?

GRA. I, and strangely, as euer I saw! What fellow is this trow? 5

QVA. No matter what, a Fortune-teller wee ha'made him. Which is't, which is't.

GRA. Nay, did you not promise, not to enquire?

QVA. S'lid, I forgot that, pray you pardon mee. Looke, here's our *Mercury* come: The Licence arriues i'the finest time, too! 'tis but scraping out *Cokes* his name, and 'tis done. 10

WIN-W. How now lime-twigg? hast thou touch'd.

EDG. Not yet, Sir, except you would goe with mee, and see't, it's not worth speaking on. The act is nothing, without a witnesse. Yonder he is, your man with the boxe 15
falne into the finest company, and so transported with vapours, that they ha'got in a Northren Clothier, and one *Puppy*, a Western man, that's come to wrastle before my Lord *Maio*r, anone, and Captaine *Whit*, and one *Val Cutting*, that helps Captaine *Jordan* to roare, a circling boy: with whom your *Numps*, is so taken, that you may strip him of his cloathes, if you will. I'll vndertake to geld him for you; if you had but a Surgeon, ready, to seare him. And Mistrisse *Iustice*, there, is the goodest woman! shee [58]
do's so loue 'hem all ouer, in termes of Iustice, and the Stile of authority, with her hood vpright—that I beseech you come away Gentlemen, and see't.

QVAR. S'light, I would not lose it for the *Fayre*, what'll you doe, *Ned*? 30

WIN-W. Why, stay heere about for you, Mistrisse *Welborne* must not be seene.

QVA. Doe so, and find out a Priest i'the meane time, I'll bring the License. Lead, which way is't?

EDG. Here, Sir, you are o'the backside o'the Booth 35
already, you may heare the noise.

1 am I still] am still 1692, 1716, W, G

35 backside] back W, G

ACT. IIIJ. SCENE. IV.

KNOCKHVM. NORDERN. PVPPY. CVT-
TING. WHIT. EDGVVORTH. QVARLOVS.
OVERDOO. WASPE. BRISTLE.

W*Hit*, bid *Vall Cutting* continue the vapours for a lift,
Whit, for a lift.

NOR. I'le ne mare, I'le ne mare, the eale's too meeghty.

KNO. How now! my *Galloway Nag*, the staggers? ha!

5 *Whit*, gi'him a slit i'the fore-head. Cheare vp, man, a
needle, and threed to flitch his eares. I'd cure him now
an' I had it, with a little butter, and garlike, long-pepper,
and graines. Where's my horne? I'le gi'him a mash,
presently, shall take away this dizzineffe.

10 PVP. Why, where are you zurs? doe you vlinch, and
leaue vs i'the zuds, now?

NOR. I'le ne mare, I'is e'en as vull as a Paipers bag,
by my troth, I.

PVP. Doe my Northerne cloth zhrinke i'the wetting? ha?

15 KNO. Why, well said, old Flea-bitten, thou'lt neuer
tyre, I see.

[*They fall to their vapours, againe.*]

CVT. No, Sir, but he may tire, if it please him.

WHI. Who told dee sho? that he vuld neuer teer, man?

CVT. No matter who told him so, so long as he knowes.

20 KNO. Nay, I know nothing, Sir, pardon me there.

EDG. They are at it stil, Sir, this they call vapours.

WHI. He shall not pardon dee, Captaine, dou shalt not
be pardon'd. Pre'de shweete heart doe not pardon him.

CVT. S'light, I'le pardon him, an' I list, whosoeuer
25 saies nay to't.

[59] [*Here they continue their game of vapours, which is nonsense. Euery
man to oppose the last man that spoke: whethe it concern'd him, or no.*]

Scenes IV, V, and part of VI, constitute in G Scene III.

QVAR. Where's *Numps*? I misse him.

WAS. Why, I say nay to't.

QVAR. O there he is!

KNO. To what doe you say nay, Sir?

WAS. To any thing, whatfoeuer it is, so long as I do
not like it. 5

WHI. Pardon me, little man, dou musht like it a little.

CVT. No, hee must not like it at all, Sir, there you are
i'the wrong.

WHI. I tinke I be, he musht not like it, indeede. 10

CVT. Nay, then he both must, and will like it, Sir, for
all you.

KNO. If he haue reason, he may like it, Sir.

WHI. By no meanth Captaine, vpon reason, he may
like nothing vpon reason. 15

WAS. I haue no reason, nor I will heare of no reason,
nor I will looke for no reason, and he is an Affe, that either
knowes any, or lookes for't from me.

CVT. Yes, in some sence you may haue reason, Sir.

WAS. I, in some sence, I care not if I grant you. 20

WHI. Pardon mee, thou ought to grant him nothing,
in no shensh, if dou doe loue dy shelfe, angry man.

WAS. Why then, I doe grant him nothing; and I haue
no sence.

CVT. 'Tis true, thou hast no sence indeed. 25

WAS. S'lid, but I haue sence, now I thinke on't better,
and I will grant him any thing, doe you see?

KNO. He is i'the right, and do's vtter a sufficient vapour.

CVT. Nay, it is no sufficient vapour, neither, I deny that.

KNO. Then it is a sweet vapour. 30

CVT. It may be a sweet vapour.

WAS. Nay, it is no sweet vapour, neither, Sir, it stinques,
and I'le stand to't.

WHI. Yes, I tinke it dosh stinke, Captaine. All vapour
dosh stinke. 35

WAS. Nay, then it do's not stinke, Sir, and it shall not
stinke.

CVT. By your leaue, it may, Sir.

WAS. I, by my leaue, it may stinke, I know that.

WHI. Pardon me, thou knowesht nothing, it cannot by thy leaue, angry man.

5 WAS. How can it not?

KNO. Nay, neuer question him, for he is i'the right.

WHI. Yesh, I am i'de right, I confesh it, so ish de little man too.

WAS. I'le haue nothing confest, that concernes mee. I
10 am not i'the right, nor neuer was i'the right, nor neuer will be i'the right, while I am in my right minde,

CVT. Minde? why, heere's no man mindes you, Sir, nor any thing else. *[They drinke againe.]*

[60] PVP. Vreind, will you mind this that wee doe?

15 QVA. Call you this vapours? this is such belatching of quarrell, as I neuer heard. Will you minde your businesse, Sir?

EDG. You shall see, Sir.

NOR. I'le ne maire, my waimb warkes too mickle with
20 this auready.

EDG. Will you take that, Master *Wafpe*, that no body should minde you?

WAS. Why? what ha'you to doe? is't any matter to you?

EDG. No, but me thinks you should not be vnminded,
25 though,

WAS. Nor, I wu'not be, now I thinke on't, doe you heare, new acquaintance, do's no man mind me, say you?

CVT. Yes, Sir, euery man heere mindes you, but how?

WAS. Nay, I care as little how, as you doe, that was
30 not my question.

WHI. No, noting was ty question, tou art a learned man, and I am a valiant man, i'faith la, tou shalt speake for mee, and I vill fight for tee.

KNO. Fight for him, *Whit*? A grosse vapour, hee can
35 fight for himfelfe.

WAS. It may be I can, but it may be, I wu'not, how then?

CVT. Why, then you may chuse.

WAS. Why, and I'le chuse whether I'le chuse or no.

KNO. I thinke you may, and 'tis true; and I allow it for
a refulute vapour.

WAS. Nay, then, I doe thinke you doe not thinke, and 5
it is no refulute vapour.

CVT. Yes, in some fort he may allow you.

KNO. In no fort, Sir, pardon me, I can allow him
nothing. You mistake the vapour.

WAS. He mistakes nothing, Sir, in no fort. 10

WHI. Yes, I pre dee now, let him mistake.

WAS. A turd i' your teeth, neuer pre dee mee, for I will
haue nothing mistaken.

KNO. Turd, ha turd? a noysome vapour, strike *Whit.*

[They fall by the eares.]

OVE. Why, Gentlemen, why Gentlemen, I charge you 15
vpon my authority, conferue the peace. In the Kings
name, and my Husbands, put vp your weapons, I shall be
driuen to commit you my selfe, else.

QVA. Ha, ha, ha.

WAS. Why doe you laugh, Sir? 20

QVA. Sir, you'll allow mee my christian liberty. I may
laugh, I hope.

CVT. In some fort you may, and in some fort you may
not, Sir.

KNO. Nay in some fort, Sir, hee may neither laugh, 25
nor hope, in this company.

WAS. Yes, then he may both laugh, and hope in any [61]
fort, an't please him.

QVA. Faith, and I will then, for it doth please mee
exceedingly. 30

WAS. No exceeding neither, Sir.

KNO. No, that vapour is too lofty.

QVA. Gentlemen, I doe not play well at your game of
vapours, I am not very good at it, but—

2 and I'le chuse whether I'le chuse] then I'll choose whether I
choose G

CVT. Doe you heare, Sir? I would speake with you
in circle? [*Hee drawes a circle on the ground.*]

QVA. In circle, Sir? what would you with me in circle?

CVT. Can you lend me a Piece, a *Iacobus*? in circle?

5 QVA. S'lid, your circle will proue more costly then
your vapours, then. Sir, no, I lend you none.

CVT. Your beard's not well turn'd vp, Sir.

QVA. How Rascall? are you playing with my beard?
I'll breake circle with you. [*They draw all, and fight.*]

10 PVP. NOR. Gentlemen, Gentlemen!

KNO. Gather vp, *Whit*, gather vp, *Whit*, good vapours.

OVE. What meane you? are you Rebels? Gentle-
men? shall I fend out a *Serieant* at *Armes*, or a Writ
o'Rebellion, against you? I'll commit you vpon my
15 woman-hood, for a Riot, vpon my Iustice-hood, if you
persist.

WAS. Vpon your Iustice-hood? Mary shite o'your
hood, you'll commit? Spoke like a true Iustice of peace's
wife, indeed, and a fine female Lawyer! turd i'your teeth
20 for a fee, now.

OVER. Why, *Numps*, in Master *Ouerdoo's* name, I charge
you.

WAS. Good Mistresse *Vnderdoo* hold your tongne.

OVER. Alas! poore *Numps*.

25 WAS. Alas! and why alas from you, I beseech you?
or why poore *Numps*, goody *Rich*? am I come to be pittied
by your tuft taffata now? why Mistresse, I knew *Adam*,
the Clerke, your husband, when he was *Adam* Scriuener,
and writ for two pence a sheet, as high as he beares his
30 head now, or you your hood, Dame. [*The watch comes in.*]
What are you, Sir?

BRI. Wee be men, and no Infidells; what is the matter,
here, and the noyses? can you tell?

WAS. Heart, what ha'you to doe? cannot a man
35 quarrell in quietnesse? but hee must be put out on't by
you? what are you?

BRI. Why, wee be his Maiesties Watch, Sir.

WAS. Watch? S'blood, you are a sweet watch, indeede. A body would thinke, and you watch'd well a nights, you should be contented to sleepe at this time a day. Get you to your fleas, and your flocke-beds, you Rogues, your kennells, and lye downe close.

5

BRI. Downe? yes, we will downe, I warrant you, downe with him in his Maiesties name, downe, downe with him, and carry him away, to the pigeon-holes.

OVE. I thanke you honest friends, in the behalfe o'the Crowne, and the peace, and in Master *Ouerdoo's* name, for [62] 10 suppresssing enormities.

WHI. Stay, *Bristle*, heere ish a noder brash o'drunkards, but very quiet, speciall drunkards, will pay dee, fise shillings very well. Take 'hem to dee, in de graish o'God: one of hem do's change cloth, for Ale in the *Fayre*, here, 15 te toder ish a strong man, a mighty man, my Lord Mayors man, and a wrafter. Hee has wraftered so long with the bottle, heere, that the man with the beard, hash almost streeke vp his heelfh.

BRI. S'lid, the Clerke o'the Market, has beene to cry 20 him all the *Fayre* ouer, here, for my Lords seruice.

WHI. Tere he ish, pre de taik him hensh, and make ty best on him. How now woman o'shilke, vat ailsh ty shweet faish? art tou melancholy?

OVE. A little distemper'd with these enormities; shall 25 I intreat a curtesie of you, Captaine?

WHI. Intreat a hundred, veluet voman, I vill doe it, shepeake out.

OVE. I cannot with modesty speake it out, but—

WHI. I vill doe it, and more, and more, for dee. What 30 *Vrfla*, and't be bitch, and't be baud and't be!

VRS. How now Rascall? what roare you for? old Pimpe.

WHI. Heere, put vp de cloakes *Vrfla*; de purchase, pre dee now, shweet *Vrfla*, help dis good braue voman, to a 35 *Jordan*, and't be.

VRS. S'lid call your Captaine *Jordan* to her, can you not?

WHI. Nay, pre dee leaue dy consheits, and bring the veluet woman to de—

5 VRS. I bring her, hang her: heart must I find a common pot for euery punque i'your purlews?

WHI. O good voordsh, *Vrsh*, it ish a guest o'veluet, i'fait la.

VRS. Let her sell her hood, and buy a sponge, with a
10 poxe to her, my vessell, employed Sir. I haue but one, and 'tis the bottome of an old bottle. An honest Proctor, and his wife, are at it, within, if shee'll stay her time, fo.

WHI. As soone ash tou cansht shwet *Vrsh*. Of a valiant man I tinke I am the patientsh man i'the world, or in all
15 *Smithfield*.

KNO. How now *Whit*? clofe vapours, stealing your leaps? couering in corners, ha?

WHI. No fait, Captaine, dough tou beesht a vishe man, dy vit is a mile hence, now. I vas procuring a shmall
20 courtesie, for a woman of fashio here.

OVE. Yes, Captaine, though I am Iustice of peace's wife, I doe loue Men of warre, and the Sonnes of the sword, when they come before my husband.

KNO. Say'st thou so Filly? thou shalt haue a leape
25 presently, I'le horfe thee my selfe, else.

[63] VRS. Come, will you bring her in now? and let her talke her turne?

WHI. Gramercy good *Vrsh*, I tanke dee.

OVER. Master *Ouerdoo* shall thanke her.

10 my Vessel is employed 1692, 1716, W, G

21 I am Iustice] I am a justice G 27 talke] take 1716, W, G

ACT. III. SCENE. V.

IOHN. WIN. VRSLA. KNOCKHVM.

WHIT. OVERDOO. ALES.¹

Good Ga'mere *Vrs*; *Win*, and I, are exceedingly beholden to you, and to Captaine *Jordan*, and Captaine *Whit*. *Win*, I'll be bold to leaue you, i'this good company, *Win*: for halfe an houre, or so *Win*, while I goe, and see how my matter goes forward, and if the Puppets be perfect: 5 and then I'll come & fetch you, *Win*.

WIN. Will you leaue me alone with two men, *John*?

IOH. I, they are honest Gentlmen *Win*, Captaine *Jordan*, and Captaine *Whit*, they'll vse you very ciuilly, *Win*, God b'w'you, *Win*. 10

VRs. What's her husband gone?

KNO. On his false gallop, *Vrs*, away.

VRs. An'you be right *Bartholmew*-birds, now shew your selues so: we are vndone for want of fowle i'the *Fayre*, here. Here will be *Zekiell Edgworth*, and three or foure 15 gallants, with him at night, and I ha'neither Plouer nor Quaile for 'hem: perfwade this betweene you two, to become a Bird o'the game, while I worke the veluet woman, within, (as you call her.)

KNO. I conceiue thee, *Vrs*! goe thy waies, doest thou 20 heare, *Whit*? is't not pittie, my delicate darke chestnut here, with the fine leane head, large fore-head, round eyes, euen mouth, sharpe eares, long necke, thinne crest, close withers, plaine backe, deepe sides, short fillets, and full flanks: with a round belly, a plumpe buttocke, large thighes, knit 25 knees, streight legges, short pasternes, smooth hoofes, and

¹ ALES] Alice 1692, 1716, W

12 Comma after false om. 1692, 1716, W, G

short heeles; should lead a dull honest womans life, that might liue the life of a Lady?

WHI. Yes, by my fait, and trot, it is, Captaine: de honest womans life is a scuruy dull life, indeed, la.

5 WIN. How, Sir? is an honest womans life a scuruy life?

WHI. Yes fait, shweet heart, beleue him, de leefe of a Bond-woman! but if dou vilt harken to me, I vill make tee a free-woman, and a Lady: dou shalt liue like a Lady,
10 as te Captaine saish.

KNO. I, and be honest too sometimes: haue her wiers,
[64] and her tires, her greene gownes, and veluet petticoates.

WHI. I, and ride to *Ware* and *Rumford* i'dy Coash, shree de Players, be in loue vit 'hem; sup vit gallantsh, be
15 drunke, and cost de noting.

KNO. Braue vapours!

WHI. And lye by twenty on 'hem, if dou pleash shweet heart.

WIN. What, and be honest still, that were fine sport. ✓

20 WHI. Tish common, shweet heart, tou may'lt doe it by my hand: it shall be iustified to ty husbands faish, now: tou shalt be as honest as the skinne betweene his hornsh, la!

KNO. Yes, and weare a dressing, top, and top-gallant, to compare with ere a husband on 'hem all, for a fore-top:
25 it is the vapour of spirit in the wife, to cuckold, now adaies; as it is the vapour of fashon, in the husband, not to suspect. Your prying cat-eyed-citizen, is an abominable vapour. ✓

WIN. Lord, what a foole haue I beene!

30 WHI. Mend then, and doe euery ting like a Lady, heereafter, neuer know ty husband, from another man.

KNO. Nor any one man from another, but i'the darke.

WHI. I, and then it ish no dishgragh to know any man.

VRS. Helpe, helpe here.

35 KNO. How now? what vapour's there?

VRS. O, you are a sweet *Ranger*! and looke well to your walks. Yonder is your *Punque* of Turnbull, Ramping

Ales, has falne vpon the poore Gentlewoman within, and pull'd her hood ouer her eares, and her hayre through it.

[*Alice enters, beating he Iustice's wife.*]

OVE. Helpe, helpe, i'the Kings name.

ALE. A mischiefe on you, they are such as you are, that vndoe vs, and take our trade from vs, with your tuft-taffata hanches. 5

KNO. How now *Alice*!

ALE. The poore common whores can ha'no traffique, for the priuy rich ones; your caps and hoods of veluet, call away our customers, and lick the fat from vs. 10

VRS. Peace you foule ramping Iade, you—

ALE. Od's foote, you Bawd in greace, are you talking?

KNO. VVhy, *Alice*, I say.

ALE. Thou Sow of *Smithfield*, thou.

VRS. Thou tripe of *Turnebull*. 15

KNO. Cat-a-mountaine-vapours! ha!

VRS. You know where you were taw'd lately, both lash'd, and slash'd you were in *Bridewell*.

ALE. I, by the same token, you rid that weeke, and broake out the bottome o'the Cart, Night-tub. 20

KNO. VVhy, Lyon face! ha! doe you know who I am? shall I teare ruffe, slit wastcoat, make ragges of petticoat? ha! goe to, vanish, for feare of vapours. *Whit*, a kick, *Whit*, in the parting vapour. Come braue woman, take a good heart, thou shalt be a Lady, too. 25

WHI. Yes fait, dey shal all both be Ladies, and write [65] Madame. I vill do't my selfe for dem. *Doe*, is the vord, and D is the middle letter of *Madame*, DD, put 'hem together, and make deeds, without which, all words are alike, la. 30

KNO. 'Tis true, *Vrsla*, take 'hem in, open thy wardrope, and fit 'hem to their calling. Greene-gownes, Crimfon-petticoats, green women! my Lord Maiors green women! guests o'the Game, true bred. I'le prouide you a Coach, to take the ayre, in. 35

VVIN. But doe you thinke you can get one?

KNO. O, they are as common as wheelebarrowes, where there are great dunghills. Euery Pettifoggers wife, has 'hem, for first he buyes a Coach, that he may marry, and
5 then hee marries that hee may be made Cuckold in't: For if their wiues ride not to their Cuckolding, they doe 'hem no credit. Hide, and be hidden; ride, and be ridden, faves the vapour of experience.

ACT. IIIJ. SCENE. VI.

TROBLE-ALL. KNOCKHVM. WHIT.

QVARLOVS. EDGVVORTH. BRISTLE.

WASPE. HAGGISE. IYSTICE.

BVSY. PVRE-CRAFT.

BY what warrant do's it fay fo?
10 KNO. Ha! mad child o'the *Pye-pouldres*, art thou there? fill vs a fresh kan, *Vrf*, wee may drinke together.

TRO. I may not drinke without a warrant, Captaine.

KNO. S'llood, thou'll not stale without a warrant, shortly.
Whit, Giue mee pen, inke and paper. I'll draw him a war-
15 rant presently.

TRO. It must be *Iustice Ouerdoo's*?

KNO. I know, man, Fetch the drinke, *Whit*.

VVHL. I pre dee now, be very briefe, Captaine; for de new Ladies stlay for dee.

20 KNO. O, as briefe as can be, here 'tis already. *Adam Ouerdoo*.

TRO. VVhy, now, I'le pledge you, Captaine.

KNO. Drinke it off. I'll come to thee, anone, againe.

2 are as common] are common *W, G*

16 *Ouerdoo's* followed by a period 1716, *W, G*

QVA. [*Quarulous to the Cutpurse.*] Well, Sir. You are now discharg'd: beware of being spi'd, hereafter.

EDG. Sir, will it please you, enter in here, at *Vrsla's*; and take part of a filken gowne, a veluet petticoate, or a wrought smocke; I am promif'd fuch: and I can spare any Gentleman a moiety. [66] 5

QVA. Keepe it for your companions in beaftlineffe, I am none of 'hem, Sir. If I had not already forgiuen you a greater trespaffe, or thought you yet worth my beating, I would instruct your manners, to whom you made your offers. But goe your wayes, talke not to me, the hang- 10 man is onely fit to discourse with you; the hand of Beadle is too mercifull a punishment for your Trade of life. I am forry I employ'd this fellow; for he thinks me fuch: *Facinus quos inquinat, æquat*. Bnt, it was for sport. And would I make it ferious, the getting of this Licence is 15 nothing to me, without other circumftances concurre. I do thinke how impertinently I labour, if the word bee not mine, that the ragged fellow mark'd: And what aduantage I haue giuen *Ned Win-wife* in this time now, of working her, though it be mine. Hee'll go neare to forme to her what a debauch'd Rascall I am, and fright her out of all good concept of me: I should doe fo by him, I am fure, if I had the opportunity. But my hope is in her temper, yet; and it muft needs bee next to defpaire, that is 25 grounded on any part of a woman's difcretion. I would giue by my troth, now, all I could spare (to my cloathes, and my fword) to meete my tatter'd *footh-fayer* againe, who was my iudge i'rhe question, to know certainly whose word he has damn'd or fau'd. For, till then, I liue but vnder a *Repreiue*. I muft feeke him. Who be thefe? 30

[*Ent. Waspe with the officers.*]

WAS. Sir, you are a welsh Cuckold, and a prating Runt, and no Constable.

BRI. You fay very well. Come put in his legge in the middle roundell, and let him hole there. 35

1 Scene IV begins here, and includes the remainder of Act IV in G.

5 any Gentleman] a gentleman G

WAS. You flinke of leeks, *Metheglyn*, and cheefe. You Rogue.

BRI. Why, what is that to you, if you sit sweetly in the stocks in the meane time? if you haue a minde to flinke
5 too, your breeches sit clofe enough to your bumme. Sit you merry, Sir.

QVA How now, *Numps*?

WAS. It is no matter, how; pray you looke off.

QVA. Nay I'll not offend you, *Numps*. I thought you
10 had fate there to be feen.

WAS. And to be fold, did you not? pray you mind your bufinesse, an' you haue any.

QVA. Cry you mercy, *Numps*. Do's your leg lie high enough?

15 BRI. How now, neighbour *Haggife*, what sayes *Iustice Ouerdo's* worship, to the other offenders?

HAG. Why, hee sayes iust nothing, what should hee say? Or where should he say? He is not to be found, Man. He ha'not been feen i'the *Fayre*, here, all this liue-
20 long day, neuer since feuen a clocke i'the morning. His Clearks know not what to thinke on't. There is no Court of *Pie-poulders* yet. Heere they be return'd.

BRI. What shall be done with 'hem, then? in your discretion?

[67] HAG. I thinke wee were best put 'hem in the stocks, in discretion (there they will be safe in discretion) for the valour of an houre, or such a thing, till his worship come.

BRI. It is but a hole matter, if wee doe, Neighbour
30 *Haggife*, come, Sir, heere is company for you, heaue vp the stocks. [*As they open the stocks, Waspe puts his shooe on his hand, and slips it in for his legge.*]

WAS. I shall put a tricke vpon your welsh diligence, perhaps.

BRI. Put in your legge, Sir.

30 *Haggife* followed by a semicolon 1716, W, G . . . you followed by a semicolon 1716, W, G

QVA. What, *Rabby Busy* ! is hee come ?

[*They bring Busy, and put him in.*]

BVS. I doe obey thee, the Lyon may roare, but he cannot bite. I am glad to be thus separated from the *heathen* of the land, and put apart in the stocks, for the holy cause.

WAS. VVhat are you, Sir ?

5

BVS. One that reioyceth in his affliction, and sitteth here to prophesie, the destruction of *Fayres* and *May-games*, *Wakes*, and *Whitson-ales*, and doth sigh and groane for the reformation, of these abuses.

WAS. And doe you sigh, and groane too, or reioyce in 10 your affliction ?

IVS. I doe not feele it, I doe not thinke of it, it is a thing without mee. *Adam*, thou art aboue these battries, these contumelies. *In te manca ruit fortuna*, as thy friend *Horace* saies; thou art one, *Quem neque pauperies, neque mors,* 15 *neque vincula terrent*,. And therefore as another friend of thine saies, (I thinke it be thy friend *Perfius*) *Non te quæsiueris extra*.

QVA. What's heere? a Stoick i'the stocks? the Foole is turn'd *Philosopher*.

20

BVS. Friend, I will leaue to communicate my spirit with you, if I heare any more of those superstitious reliques, those lists of Latin, the very rags of *Rome*, and patches of *Poperie*.

WAS. Nay, an' you begin to quarrel, Gentlemen, I'll 25 leaue you. I ha'paid for quarrelling too lately: looke you, a deuice, but shifting in a hand for a foot. [*He gets out.*] God b'w'you.

BVS. Wilt thou then leaue thy brethren in tribulation?

WAS. For this once, Sir.

30

BVS. Thou art a halting *Neutrall* stay him there, stop him: that will not endure the heat of persecution.

BRI. How now, what's the matter ?

BVS. Hee is fled, he is fled, and dares not sit it out.

BRI. What, has he made an escape, which way ? follow, 35 neighbour *Haggise*.

PVR. O me! in the stocks! haue the wicked preuail'd?

BVS. Peace religious sifter, it is my calling, comfort your selfe, an extraordinary calling, and done for my better standing, my furer standing, hereafter.

[*The mad-man enters.*—

5 TRO. By whose warrant, by whose warrant, this?

QVA. O, here's my man! dropt in, I look'd for.

[68] IVS. Ha!

PVR. O good Sir, they haue set the faithfull, here to be wonder'd at; and prouided holes, for the holy of the land.

10 TRO. Had they warrant for it? shew'd they *Iusticce Ouerdoo's* hand? if they had no warrant, they shall answer it.

BRI. Sure you did not locke the stocks sufficiently, neighbour *Toby*!

HAG. No! see if you can lock 'hem better.

15 BRI. They are very sufficiently lock'd, and truely, yet some thing is in the mater.

TRO. True, your warrant is the matter that is in question, by what warrant?

BRI. Mad man, hold your peace, I will put you in his
20 roome else, in the very same hole, doe you see?

QVA. How! is hee a mad-man!

TRO. Shew me *Iusticce Ouerdoo's* warrant. I obey you.

HAG. You are a mad foole, hold your tongue.

TRO. In *Iusticce Ouerdoo's* name, [*Shewes his Kanne.*] I drinke
25 to you, and here's my warrant.

IVS. Alas poore wretch! how it earnes my heart for him!

QVA. If hee be mad, it is in vaine to question him. I'll try though, friend: there was a Gentlewoman, shew'd you two names, some houre since, *Argalus* and *Palemon*, to
30 marke in a booke, which of 'hem was it you mark'd?

TRO. I marke no name, but *Adam Ouerdoo*, that is the name of names, hee onely is the sufficient Magistrate; and that name I reuerence, shew it mee.

26 earnes] yearns *W, G*

28 try though,] try though. 1692, 1716, *W*: try him though.—*G*

29 houre] hours 1716, *W, G*

QVA. This fellowes madde indeede: I am further off,
now, then afore.

Ivs. I shall not breath in peace, till I haue made him
some amends.

QVA. Well, I will make another vse of him, is come in 5
my head: I haue a nest of beards in my Truncke, one some
thing like his.

[The watchmen come back againe.

BRI. This mad foole has made mee that I know not
whether I I haue lock'd the stocks or no, I thinke I lock'd
'hem. 10

TRO. Take *Adam Ouerdoo* in your minde, and feare
nothing.

BRI. S'lid, madnesse it selfe, hold thy peace, and take
that.

TRO. Strikest thou without a warrant? take thou that. 15

[The mad-man fights with 'hem, and they leaue open the stocks.

Bvs. Wee are deliuered by miracle; fellow in fetters,
let vs not refuse the meanes, this madnesse was of the
spirit: The malice of the enemy hath mock'd it selfe.

PVR. Mad doe they call him! the world is mad in
error, but hee is mad in truth: I loue him o'the sudden, 20
(the cunning man sayd all true) and shall loue him more,
and more. How well it becomes a man to be mad in
truth! O, that I might be his yoake-fellow, and be mad
with him, what a many should wee draw to madnesse in
truth, with vs! [69]

[The watch misfing them are affrighted. 25

BRI. How now! all scap'd? where's the *woman*? it is
witchcraft! Her veluet hat is a witch, o'my conscience,
or my key! t'one. The mad-man was a Diuell, and I am
an Affe; so blesse me, my place, and mine office.

ACT. V. SCENE. I.

LANTHORNE. FILCHER. SHARKVELL.

WELL, Lucke and Saint *Bartholmew*; out with the
 signe of our inuention, in the name of *Wit*,
 and do you beat the Drum, the while; All the
 fowle i'the *Fayre*, I meane, all the dirt in *Smith-*
 5 *field*, (that's one of Master *Littlewit's Carwhitchets* now) will
 be throwne at our Banner to day, if the matter do's not
 please the people. O the *Motions*, that I *Lanthorne Leather-*
head haue giuen light to, i'my time, since my Master *Pod*
 dyed! [*Pod was a Master of motions before him.*] *Ierusalem* was
 10 a stately thing; and so was *Niniue*, and the citty of *Norwich*,
 and *Sodom* and *Gomorrhah*; with the rising o'the prentises;
 and pulling downe the bawdy houses there, vpon *Shroue-*
Tuesday; but the *Gunpowder-plot*, there was a get-penny!
 I haue presented that to an eighteene, or twenty pence
 15 audience, nine times in an afternoone. Your home-borne
 proiects proue euer the best, they are so easie, and familiar,
 they put too much learning i'their things now o'dayes:
 and that I feare will be the spoile o'this. *Little-wit*? I
 say, *Mickle-wit*! if not too mickle! looke to your gather-
 20 ing there, good man *Filcher*.

FIL. I warrant you, Sir.

LAN. And there come any Gentlefolks, take two pence
 a piece, *Sharkwell*.

SHA. I warrant you, Sir, three pence, an' we can.

ACT. V. SCENE. II.

[70]

IVSTICE. VVIN-WIFE. GRACE. QVAR-
LOVS. PVRE-CRAFT.

[*The Iustice comes in like a Porter.*]

THIS later disguise, I haue borrow'd of a Porter, shall
carry me out to all my great and good ends; which
how euer interrupted, were neuer destroyed in me: neither
is the houre of my feuerity yet come, to reueale my selfe,
wherein cloud-like, I will breake out in raine, and haile, 5
lightning, and thunder, vpon the head of enormity. Two
maine works I haue to prosecute: first, one is to inuent
some satisfaction for the poore, kinde wretch, who is out
of his wits for my sake, and yonder I see him comming, I
will walke aside, and proiect for it. 10

WIN. I wonder where *Tom Quarlous* is, that hee returnes
not, it may be he is strucke in here to seeke vs.

GRA. See, heere's our mad-man againe.

QVA. I haue made my selfe as like him, as his gowne,
and cap will giue me leaue. 15

[*Quarlous in the habit of the mad-man is mistaken by M^{rs} Pure-craft.*]

PVR. Sir, I loue you, and would be glad to be mad
with you in truth.

WIN-W. How! my widdow in loue with a mad-man?

PVR. Verily, I can be as mad in spirit, as you.

QVA. By whose warrant? leaue your canting. Gen- 20
tlewoman, haue I found you? (saue yee, quit yee, and
multiply yee) where's your booke? 'twas a sufficient name
I mark'd, let me see't, be not afraid to shew't me.

[*He desires to see the booke of M^{istresse} Grace.*]

GRA. What would you with it, Sir?

QVA. Marke it againe, and againe, at your seruice. 25

1 later] latter 1716, W, G

GRA. Heere it is, Sir, this was it you mark'd.

QVA. *Palemon*? fare you well, fare you well.

WIN-W. How, *Palemon*!

GRA. Yes faith, hee has discouer'd it to you, now, and
5 therefore 'twere vaine to disguise it longer, I am yours,
Sir, by the benefit of your fortune.

WIN-W. And you haue him Mistresse, beleeeue it, that
shall neuer giue you cause to repent her benefit, but make
you rather to thinke that in this choyce, she had both her
10 eyes.

GRA. I desire to put it to no danger of protestation.

QVA. *Palemon*, the word, and *Win-wife* the man?

[71] PVR. Good Sir, vouchsafe a yoakefellow in your mad-
nesse, shun not one of the sanctified sisters, that would
15 draw with you, in truth.

QVA. Away, you are a heard of hypocriticall proud
Ignorants, rather wilde, then mad. Fitter for woods, and
the society of beasts then houses, and the congregation of
men. You are the second part of the society of *Canter*s,
20 Outlawes to order and *Discipline*, and the onely priuilegd'd
Church-robbers of *Christendome*. Let me alone. *Palemon*,
the word, and *Winwife* the man?

PVR. I must vncover my selfe vnto him, or I shall
neuer enioy him, for all the *cunning mens* promises. Good
25 Sir, heare mee, I am worth fixe thousand pound, my loue
to you, is become my racke, I'll tell you all, and the
truth: since you hate the hyporisie of the party-coloured
brother-hood. These seuen yeeres, I haue beene a wilfull
holy widdow, onely to draw feasts, and gifts from my in-
30 tangled suitors: I am also by office, an assisting *sister* of
the *Deacons*, and a deuourer, in stead of a distributer of
the alms. I am a speciall maker of marriages for our
decayed *Brethren*, with our rich *widdowes*; for a third part
of their wealth, when they are marryed, for the reliefe of
35 the poore *eleet*: as also our poore handsome yong Virgins,
with our wealthy Batchelors, or Widdowers; to make
them steale from their husbands, when I haue confirmed

them in the faith, and got all put into their custodies. And if I ha'not my bargaine, they may sooner turne a scolding drab, in to a silent *Minister*, then make me leaue pronouncing *reprobation*, and *damnation* vnto them. Our elder, *Zeale-of-the-land*, would haue had me, but I know 5 him to be the capitall Knaue of the land, making himfelfe rich, by being made *Feoffee* in trust to deceased *Brethren*, and coozning their *heyres*, by swearing the absolute gift of their inheritance. And thus hauing eas'd my conscience, and vtter'd my heart, with the tongue of my loue: 10 enioy all my deceits together. I beseech you. I should not haue reuealed this to you, but that in time I thinke you are mad, and I hope you'll thinke mee so too, Sir?

QVA. Stand aside, I'll answer you, presently. [*He consider with himselfe of it.*] Why should not I marry this fixe 15 thousand pound, now I thinke on't? and a good trade too, that shee has beside, ha? The tother wench, *Winwife*, is sure of; there's no expectation for me there! here I may make my selfe some sauer, yet, if shee continue mad, there's the question. It is money that I want, why should 20 I not marry the money, when 'tis offer'd mee? I haue a *License* and all, it is but razing out one name, and putting in another. There's no playing with a man's fortune! I am resolu'd! I were truly mad, an' I would not! well, come your wayes, follow mee, an' you will be mad, I'll 25 shew you a warrant! [*He takes her along with him.*]

PVR. Most zealously, it is that I zealously desire.

IVS. Sir, let mee speake with you. [*The Iustice calls him.*]

QVA. By whose warrant?

[72]

IVS. The warrant that you tender, and respect so; *Iustice Ouerdoo's*! I am the man, friend *Trouble-all*, though 30 thus disguis'd (as the carefull *Magistrate* ought) for the good of the Republique, in the *Fayre*, and the weeding

7 being made *Feoffee*] being made a *Feoffee* 1716, W, G

15 should not I] should I not W, G

17 Comma after *Winwife* om. 1692, 1716, W, G

20 should I not] should not I 1716, W, G

out of enormity. Doe you want a house or meat, or drinke, or cloathes? speake whatfoeuer it is, it shall be supplied you, what want you?

QVA. Nothing but your *warrant*.

5 Ivs. My *warrant*? for what?

QVA. To be gone, Sir.

Ivs. Nay, I pray thee stay, I am serious, and haue not many words, nor much time to exchange with thee; thinke what may doe thee good.

10 QVA. Your hand and seale, will doe me a great deale of good; nothing else in the whole *Fayre*, that I know.

Ivs. If it were to any end, thou should'st haue it willingly.

QVA. Why, it will satisfie me, that's end enough, to
15 looke on; an' you will not gi't me, let me goe.

Ivs. Alas! thou shalt ha'it presently: I'll but step into the Scriueners, hereby, and bring it. Doe not goe away.

[*The Iustice goes out.*]

QVA. Why, this mad mans shape, will proue a very fortunate one, I thinke! can a ragged robe produce these
20 effects? if this be the wise Iustice, and he bring mee his hand, I shall goe neere to make some vse on't. Hee is come already!

[*and returns.*]

Ivs. Looke thee! heere is my hand and seale, *Adam Ouerdoo*, if there be any thing to be written, aboue in the
25 paper, that thou want'st now, or at any time hereafter; thinke on't; it is my deed, I deliuer it so, can your friend write?

QVA. Her hand for a *witnesse*, and all is well.

Ivs. With all my heart. [*Hee vrgeth Mistrresse Purecraft.*]

30 QVA. Why should not I ha'the conscience, to make this a bond of a thousand pound? now, or what I would else?

Ivs. Looke you, there it is; and I deliuer it as my deede againe.

24 in the paper] in that Paper 1716, W, G

31 Interrogation point after pound om. 1692, 1716, W, G

QVA. Let vs now proceed in madnesse.

[*He takes her in with him.*]

Ivs. Well, my conscience is much eas'd; I ha'done my part, though it doth him no good, yet *Adam* hath offer'd satisfaction! The sling is remoued from hence: poore man, he is much alter'd with his affliction, it has brought him low! Now, for my other worke, reducing the young man (I haue follow'd so long in loue) from the brinke of his bane, to the center of safety. Here, or in some such like vaine place, I shall be sure to finde him. I will waite the good time.

10

ACT. V. SCENE. IIJ.

[73]

COKE. SHAKRVVEL. IVSTICE. FIL-
CHER. IOHN. LANTERNE.

HOW now? what's here to doe? friend, art thou the
Master of the Monuments?

SHA. 'Tis a *Motion*, an't please your worship.

Ivs. My phantastical brother in Law, Master *Bartholmew Cokes!*

15

COK. A *Motion*, what's that? [*He reads the Bill.*] The ancient moderne history of *Hero*, and *Leander*, otherwise called *The Touchstone of true Loue*, with as true a tryall of friendship, betweene *Damon*, and *Pithias*, two faithfull friends o'the Bankside? pretty i'faith, what's the meaning on't? is't an *Enterlude*? or what is't?

20

FIL. Yes Sir, please you come neere, wee'll take your money within.

COK. Backe with these children; they doe so follow mee vp and downe.

[*The boyes o'the Fayre follow him.*]

25

II Scene III in G begins here, and includes the remainder of Act V.

IOH. By your leaue, friend.

FIL. You must pay, Sir, an' you goe in.

IOH. Who, I? I perceiue thou know'st not mee: call the Master o'the *Motion*.

5 SHA. What, doe you not know the *Author*, fellow *Filcher*? you must take no money of him; he must come in *gratis*: Mr. *Littlewit* is a voluntary; he is the *Author*.

IOH. Peace, speake not too lowd, I would not haue any notice taken, that I am the *Author*, till wee see how it
10 passēs.

COK. Master *Littlewit*, how do'st thou?

IOH. Master *Cokes*! you are exceeding well met: what, in your doublet, and hose, without a cloake, or a hat?

COK. I would I might neuer stirre, as I am an honest
15 man, and by that fire; I haue lost all i'the *Fayre*, and all my acquaintance too; did'st thou meet any body that I know, Master *Littlewit*? my man *Numps*, or my sister *Ouerdoo*, or Mistresse *Grace*? pray thee Master *Littlewit*, lend mee some money to see the *Interlude*, here. I'll pay
20 thee againe, as I am a Gentleman. If thou'lt but carry mee home, I haue money enough there.

IOH. O, Sir, you shall command it, what, will a crowne serue you?

[74] COK. I think it well, what do we pay for comming in,
25 fellowes?

FIL. Two pence, Sir.

COK. Two pence? there's twelue pence, friend; Nay, I am a *Gallant*, as simple as I looke now; if you see mee with my man about me, and my *Artillery*, againe.

30 IOH. Your man was i'the Stocks, ee'n now, Sir.

COK. Who, *Numps*?

IOH. Yes faith.

COK. For what i'faith, I am glad o'that; remember to tell me on't anone; I haue enough, now! What manner
35 of matter is this, Mr. *Littlewit*? What kind of *Actors* ha' you? Are they good *Actors*?

IOH. Pretty youtnes, Sir, all children both old and yong, heer's the Master of 'hem—

(LAN. [*Leatherhead whispers to Littlwit.*] Call me not *Leatherhead*, but *Lanterne*.)

IOH. Master *Lanterne*, that giues light to the bufineffe, 5

COK. In good time, Sir, I would faine fee 'hem, I would be glad drinke with the young company; which is the Tiring-houfe ?

LAN. Troth, Sir, our Tiring-houfe is somewhat little, we are but beginners, yet, pray pardon vs; you cannot 10 goe vpright in't.

COK. No ? not now my hat is off ? what would you haue done with me, if you had had me, feather, and all, as I was once to day ? Ha'you none of your pretty 15 impudent boyes, now; to bring flooles, fill Tabacco, fetch Ale, and beg money, as they haue at other houfes ! let me fee some o'your *Actors*.

ION. Shew him 'hem, shew him 'hem. Master *Lanterne*, this is a Gentleman, that is a fauorer of the quality.

IVS. I, the fauouring of this licencious quality, is the 20 confumption of many a young Gentleman; a pernicious enormity.

[*He brings them out in a basket.*]

COK. What, doe they liue in baskets ?

LEA. They doe lye in a basket, Sir, they are o'the 25 small *Players*.

COK. Thefe be *Players minors*, indeed. Doe you call thefe *Players* ?

LAN. They are *Actors*, Sir, and as good as any, none disprais'd, for dumb showes: indeed, I am the mouth of 30 'hem all !

COK. Thy mouth will hold 'hem all. I thinke, one *Taylor*, would goe neere to beat all this company, with a hand bound behinde him.

IOH. I, and eate 'hem all, too, an' they were in cake-bread. 35

COK. I thanke you for that, Master *Littlewit*, a good iest! which is your *Burbage* now?

LAN. What meane you by that, Sir?

COK. Your best *Aſtor*. Your *Field*?

5 IOH. Good ifaith! you are euen with me, Sir.

LAN. This is he, that acts young *Leander*, Sir. He is
extreamly belou'd of the womenkind, they doe ſo affect
[75] his action, the green gameſters, that come here, and this
is louely *Hero*; this with the beard, *Damon*; and this
10 pretty *Pythias*: this is the gholt of King *Dionyſius* in the
habit of a ſcriuener: as you ſhall ſee anone, at large.

COK. Well they are a ciuill company, I like 'hem for
that; they offer not to fleere, nor geere, nor breake ieſts,
as the great *Players* doe: And then, there goes not ſo
15 much charge to the feaſting of 'hem, or making 'hem
drunke, as to the other, by reaſon of their littleneſſe.
Doe they uſe to play perfect? Are they neuer fluſter'd?

LAN. No, Sir, I thanke my induſtry, and policy for it;
they are as well gouern'd a company, though I ſay it—
20 And heere is young *Leander*, is as proper an *Aſtor* of his
inches; and ſhakes his head like an hoſtler.

COK. But doe you play it according to the printed
booke? I haue read that.

LAN. By no meanes, Sir.

25 COK. No? How then?

LAN. A better way, Sir, that is too learned, and poet-
icall for our audience; what doe they know what *Helleſ-*
pont is? Guilty of true loues blood? or what *Abidos* is?
or the other *Seſtos* hight?

30 COK. Th'art i'the right, I do not know my ſelfe.

LAN. No, I haue entreated Maſter *Littlewit*, to take a
little paines to reduce it to a more familiar ſtraine for our
people.

COK. How, I pray thee, good M^r. *Littlewit*?

35 IOH. It pleaſes him to make a matter of it, Sir. But
there is no ſuch matter I aſſure you: I haue onely made it
— a little eaſie, and *moderne* for the times, Sir, that's all; As,

for the *Hellefpont* I imagine our *Thames* here; and then *Leander*, I make a Diers sonne, about *Puddle-wharfe*: and *Hero* a wench o'the *Banke-side*, who going ouer one morning, to old fish-street; *Leander* spies her land at *Trigf-stayers*, and falls in loue with her: Now do I introduce 5
Cupid, hauing *Metamorphos'd* himselfe into a Drawer, and hee strikes *Hero* in loue with a pint of *Sherry*, and other pretty passages there are, o'the friendship, that will delight you, Sir, and please you of iudgement.

COK. I'll be sworne they shall; I am in loue with the 10
Actors already, and I'll be allyed to them presently. (They respect gentlemen, these fellowes) *Hero* shall be my fayring: But, which of my fayrings? (Le'me see) i'faith, my fiddle! and *Leander* my fiddle-sticke: Then *Damon*, my drum; and *Pythias*, my *Pipe* and the ghost of *Dionysius*, my hobby- 15
horse. All fitted.

ACT. V. SCENE. IV.

[76]

To them WIN-WIFE. GRACE. KNOCKHVM.

WHITT. EDGVVORTH. VVIN. *Mistris*

OVERDOO. And to them VVASPE.

Looke yonder's your *Cokes* gotten in among his play-fellowes; I thought we could not misse him, at such a Spectacle.

GRA. Let him alone, he is so busie, he will neuer 20
 spie vs.

LEA. Nay, good Sir. [Cokes is handling the Puppets.

COK. I warrant thee, I will not hurt her, fellow; what dost think me vnciuill? I pray thee be not iealous: I am toward a wife.

25

24 dost think] dost thou think G

IOH. Well good Master *Lanterne*, make ready to begin, that I may fetch my wife, and looke you be perfect, you vndoe me else, i'my reputation.

LAN. I warrant you Sir, doe not you breed too great an
5 expectation of it, among your friends: that's the onely hurter of these things.

IOH. No, no, no.

COK. I'll stay here, and see; pray thee let me see.

WIN-VV. How diligent and troublefome he is!

10 GRA. The place becomes him, me thinkes.

IVS. My ward, Mistrresse *Grace* in the company of a stranger? I doubt I shall be compell'd to discouer my selfe, before my time!

FIL. Two pence a piece Gentlemen, an excellent
15 Motion. [The doore-keepers speake.]

KNO. Shall we haue fine fire-works, and good vapours!

SHA. Yes Captaine, and water-works, too.

WHI. I pree dee, take a care o'dy shmall Lady, there, *Edgworth*; I will looke to dish tall Lady my selfe.

20 LAN. Welcome Gentlemen, welcome Gentlemen.

WHI. Predee, Mashter o'de *Monsther sh*, helpe a very sicke Lady, here, to a chayre, to shitt in.

LAN. Presently, Sir.

WHI. Good fait now, *Vrsfla's Ale*, and *Aqua-vitæ* ish to
25 blame for't; [They bring Mistris Ouerdoo a chayre.] shitt downe shweet heart, shitt downe, and shleep a little.

EDG. Madame, you are very welcom hither.

KNO. Yes, and you shall see very good vapours.

IVS. Here is my care come! I like to see him in so
30 good company; and yet I wonder that perfons of such fashion, should refort hither! [By Edgworth.]

[77] EDG. This is a very priuate house, *Madame*.

[The Cut-purse courts Mistrresse Littlewit.]

LAN. Will it please your Ladiship sit, *Madame*?

WIN. Yes good-man. They doe so all to be *Madame*
35 mee, I thinke they thinke me a very Lady!

EDG. What else *Madame*?

WIN. Must I put off my masque to him?

EDG. O, by no meanes.

WIN. How should my husband know mee, then?

KNO. Husband? an idle vapour; he must not know 5
you, nor you him; there's the true vapour.

IVS. Yea, I will obserue more of this: is this a *Lady*,
friend?

WHI. I, and dat is anoder *Lady*, shweet heart; if dou
hasht a minde to 'hem giue me twelue pence from tee, and 10
dou shalt haue eder-oder on 'hem!

IVS. I? This will prooue my chiefeft enormity: I will
follow this.

EDG. Is not this a finer life, *Lady*, then to be clogg'd
with a husband? 15

WIN. Yes, a great deale. When will they beginne,
trow? in the name o'the *Motion*?

EDG. By and by *Madame*, they stay but for company.

KNO. Doe you heare, *Puppet-Master*, these are tedious
vapours; when begin you? 20

LAN. We stay but for Master *Littlewit*, the *Author*, who
is gone for his wife; and we begin presently.

WIN. That's I, that's I.

EDG. That was you, *Lady*; but now you are no such
poore thing. 25

KNO. Hang the *Authors* wife, a running vapour! here
be *Ladies*, will stay for nere a *Delia* o'hem all.

WHI. But heare mee now, heere ish one o'de *Ladiſh*, a
shleep, stay till shee but vake man.

WAS. How now friends? what's heere to doe? 30

FIL. Two pence a piece, Sir, the best *Motion*, in the
Fayre. [The doore-keepers againe.]

WAS. I beleeeue you lye; if you doe, I'll haue my
money againe, and beat you.

WIN. *Numps* is come! 35

WAS. Did you see a Master of mine, come in here, a
tall yong Squire of *Harrow* o'the *Hill*; Master *Bartholmew*
Cokes?

FIL. I thinke there be such a one, within.

WAS. Looke hee be, you were best: but it is very likely: I wonder I found him not at all the rest. I ha' beene at the *Eagle*, and the blacke *Wolfe*, and the *Bull* with
 5 the five legges, and two pizzles; (hee was a Calfe at *Vxbridge Fayre*, two yeeres agone) And at the *dogges* that daunce the *Morrice*, and the *Hare* o'the *Taber*; and mist him at all these! Sure this must needs be some fine sight, that holds him so, if it haue him.

[78] COK. Come, come, are you ready now?

LAN. Presently, Sir.

WAS. Hoyday, hee's at worke in his Dublet, and hose; doe you heare, Sir? are you imploy'd? that you are bare headed, and so busie?

15 COK. Hold your peace, *Numps*; you ha'beene i'the Stocks, I heare.

WAS. Do's he know that? nay, then the date of my *Authority* is out; I must thinke no longer to raigne, my gouernment is at an end. He that will correct another,
 20 must want fault in himselfe.

WIN-W. Sententious *Numps*! I neuer heard so much from him, before.

LAN. Sure, Master *Littlewit* will not come; please you take your place, Sir, wee'll beginne.

25 COK. I pray thee doe, mine eares long to be at it; and my eyes too. O *Numps*, i'the Stocks, *Numps*? where's your sword, *Numps*?

WAS. I pray you intend your game, Sir, let me alone.

COK. Well then, we are quit for all. Come, sit downe,
 30 *Numps*; I'll interpret to thee: did you see Mistresse *Grace*? it's no matter, neither, now I thinke on't, tell mee anon.

WIN-W. A great deale of loue, and care, he expresses.

GRA. Alas! would you haue him to expresse more then hee has? that were tyranny.

35 COK. Peace, ho; now, now.

LAN. Gentles, that no longer your expectations may wander, Behold our chief *Aëlor*, amorous *Leander*.

- With a great deale of cloth, lap'd about him like a Scarfe,
For he yet serues his father, a Dyer at Puddle wharfe,
Which place wee'll make bold with, to call it our Abidus,
As the Banke-side is our Sestos, and let it not be deny'd vs.
Now, as he is beating, to make the Dye take the fuller,* 5
*Who chances to come by, but faire Hero, in a Sculler;
And seeing Leanders naked legge, and goodly calfe,
Cast at him, from the boat, a Sheepes eye, and a halfe.
Now she is landed, and the Sculler come backe;
By and by, you shall see what Leander doth lacke.* 10
- PVP. L. *Cole, Cole, old Cole.*
LAN. *That is the Scullers name without controle.*
PVP. L. *Cole, Cole, I say, Cole.*
LAN. *We doe heare you.*
PVP. L. *Old Cole.* 15
LAN. *Old cole? Is the Dyer turn'd Collier? how do you sell?*
PVP. L. *A pox o'your maners, kisse my hole here, and
smell.*
LAN. *Kisse your hole, and smell? there's manners indeed.*
PVP. L. *Why, Cole, I say, Cole.*
LAN. *It's the Sculler you need!* 20
PVP. L. *I, and be hang'd.* [79]
LAN. *Be hang'd; looke you yonder,
Old Cole, you must go hang with Master Leander.*
PVP. C. *Where is he?*
PVP. L. *Here, Cole, what fayrest of Fayers,* 25
was that fare, that thou landest but now a Trigsstayres?
COK. *What was that, fellow? Pray thee tell me, I
scarfe vnderstand 'hem.*
LAN. *Leander do's aske, Sir, what fayrest of Fayers,
Was the fare thhe landed, but now, at Trigsstayres?* 30
PVP. C. *It is louely Hero.*
PVP. L. *Nero?*
PVP. C. *No, Hero.*
LAN. *It is Hero.*

20 Is't the sculler you need? G 26 a] at 1692, 1716, W, G
30 thhe] he 1692, 1716, W, G

*Of the Bankside, he faith, to tell you truth with out erring,
Is come ouer into Fish-street to eat some fresh herring.*

*Leander sayes no more, but as fast as he can,
Gets on all his best cloathes; and will after to the Swan.*

5 COK. Most admirable good, is't not?

LAN. Stay, Sculler.

PVP. C. What say you?

LAN. *You must stay for Leander,
and carry him to the wench.*

10 PVP. C. *You Rogue, I am no Pandar.*

COK. He sayes he is no Pandar. 'Tis a fine language;
I vnderstand it, now.

LAN. *Are you no Pandar, Goodman Cole? heer's no man
sayes you are,
You'll grow a hot Cole, it seemes, pray you stay for your fare.*

15 PVP. C. *Will hee come away?*

LAN. *What doe you say?*

PVP. C. *I'de ha' him come away.*

LEA. *VWould you ha' Leander come away? why 'pray'
Sir, stay.*

You are angry, Goodman Cole; I belecue the faire Mayd

20 *Came ouer w'you a'trust: tell vs, Sculler, are you paid.*

PVP. C. *Yes Goodman Hogrubber, o' Picket-hatch.*

LAV. *How, Hogrubber o' Picket-hatch?*

PVP. C. *I Hogrubber o' Picket-hatch. Take you that.*

[The Puppet strikes him ouer the pate]

LAN. *O, my head!*

25 PVP. C. *Harme watch, harme catch.*

COK. Harme watch, harme catch, he sayes: very good
i'faith, the Sculler had like to ha' knock'd you, firrah.

LAN. Yes, but that his fare call'd him away.

PVP. L. *Row apace, row apace, row, row, row, row, row.*

30 LAN. *You are knauishly loaden, Sculler, take heed where
you goe.*

PVP. C. *Knaue i' your face, Goodman Rogue.*

PVP. L. *Row, row, row, row, row, row.*

COK. Hee said knaue i' your face, friend.

LAN. I Sir, I heard him. But there's no talking to [80]
these watermen, they will ha'the last word

COK. God's my life! I am not allied to the Sculler,
yet; hee shall be *Dauphin* my boy. But my Fiddle-sticke
do's fiddle in and out too much; I pray thee speake to 5
him on't: tell him, I would haue him tarry in my fight,
more.

LAN. I Pray you be content; you'll haue enough on
him, Sir.

Now gentles, I take it, here is none of you so stupid, 10
but that you haue heard of a little god of loue, call'd Cupid.
VWho out of kindnes to Leander, hearing he but saw her,
this present day and houre, doth turne himselfe to a Drawer.
And because, he would haue their first meeting to be merry,
he strikes Hero in loue to him, with a pint of Sherry. 15
VWhich he tells her, from amorous Leander is sent her,
who after him, into the roome of Hero, doth venter.

[PVP. Leander goes into Mistris Hero's room

PVP. IO: *A pint of sacke, score a pint of sacke, i'the*
Conney.

COK. Sack? you said but ee'n now it should be *Sherry.* 20

PVP. IO: *Why so it is; sherry, sherry, sherry.*

COK. *Sherry, sherry, sherry.* By my troth he makes me
merry. I must haue a name for *Cupid*, too. Let me see,
thou mightst helpe me now, an' thou wouldest, *Numps*, at
a dead lift, but thou art dreaming o'the stocks, still! Do 25
not thinke on't, I haue forgot it: 'tis but a nine dayes
wonder, man; let it not trouble thee.

WAS. I would the stocks were about your necke, Sir;
condition I hung by the heeles in them, till the wonder
were off from you, with all my heart. 30

COK. Well said resolute *Numps*: but hearke you friend,
where is the friendship, all this while, betweene my Drum,
Damon; and my Pipe, *Pythias*?

LAN. You shall see by and by, Sir?

17 *venter*] venture 1692, 1716, W, G

34 Sir?] Sir. 1692, 1716, W, G

COK. You thinke my Hobby-horse is forgotten, too; no, I'll see 'hem all enact before I go; I shall not know which to loue best, else.

KNO. This Gallant has interrupting vapours, troublesome vapours, *Whitt*, puffe with him.

WHIT. No, I pre dee, Captaine, let him alone. Hee is a Child i'faith, la'.

LAN. *Now gentles, to the freinds, who in number, are two, and lodg'd in that Ale-house, in which faire Hero do's doe.*

10 DAMON (*for some kindnesse done him the last weeke*)
is come faire Hero, in Fish-streete, this morning to seeke:
Pythias do's smell the knauery of the meeting,
and now you shall see their true friendly greeting.

PVP. Pi. *You whore-masterly Slaue, you.*

15 COK. Whore-masterly slaue, you? very friendly, & familiar, that.

PVP. Da. *Whore-master i'thy face,*
Thou hast lien with her thy selfe, I'll proue't i'this place.

COK. Damon sayes Pythias has lien with her, himselfe,
20 hee'll prooue't in this place.

[81] LAN. *They are Whore-masters both, Sir, that's a plaine*
case.

PVP. Pi. *You lye, like a Rogue.*

LAN. *Doe I ly, like a Rogue?*

PVP. Pi. *A Pimpe, and a Scabbe.*

25 LAN. *A Pimpe, and a Scabbe?*
I say between you, you haue both but one Drabbe.

PVP. Da. *You lye againe.*

LAN. *Doe I lye againe?*

PVP. Da. *Like a Rogue againe.*

30 LAN. *Like a Rogue againe?*

PVP. Pi. *And you are a Pimpe, againe.*

COK. And you are a *Pimpe* againe, he sayes.

PVP. Da. *And a Scabbe, againe.*

COK. And a *Scabbe* againe, he sayes.

LAN. *And I say againe, you are both whore-masters againe,
and you haue both but one Drabbe againe.* [They fight.

PVP. Da. Pi. *Do'st thou, do'st thou, do'st thou?*

AN. *What, both at once?*

PVP. P. *Downe with him, Damon*

5

PVP. D. *Pinke his guts, Pythias:*

LAN. *What, so malicious?*

will ye murder me, Masters both, i'mine owne house?

COK. *Ho! well acted my Drum, well acted my Pipe,
well acted still.*

10

WAS. *Well acted, with all my heart.*

LAN. *Hld, hold your hands*

COK. *I, both your hands, for my sake! for you ha'
both done well.*

PVP. D. *Gramercy pure Pythias.*

15

PVP. P. *Gramercy, Deare Damon.*

COK. *Gramercy to you both, my Pipe, and my drum.*

PVP. P.D. *Come now wee'll together to breakfast to Hero.*

LAN. *'Tis well, you can now go to breakfast to Hero,
you haue giuen mmy breakfast, with a hone and honero.*

20

COK. *How is't friend, ha'they hurt thee?*

LAN. *O no!*

*Betweene you and I Sir, we doe but make shew.
Thus Gentles you perceiue, without any deniall,*

'twixt Damon and Pythias here, friendships true tryall.

25

*Though houely they quarrell thus, and roare each with other,
they fight you no more, then do's brother with brother.*

*But friendly together, at the next man they meet,
they let fly their anger as here you might see't.*

COK. *Well, we haue seen't, and thou hast felt it, what-
foeuer thou sayest, what's next? what's next?*

30

LEA. *This while young Leander, with faire Hero is
drinking,*

and Hero growne drunke, to any mans thinking!

Yet was it not three pints of Sherry could flaw her.

till Cupid distinguish'd like Ionas the Drawer,

[82]

8 mine] my 1692, 1716, W, G 20 mmy] me my 1692, 1716, W, G
24 Gentles] Gentiles 1692, 1716

*From vnder his apron, where his lechery lurkes,
put loue in her Sacke. Now marke how it workes.*

PVP. H. O Leander Leander, my deare my deare

Leander,

I'le for euer be thy goose, so thou'lt be my gander.

5 COK. Excellently well said, Fiddle, thee'll euer be his
goose, so hee'll be her gander: was't not so?

LAN. Yes, Sir, but marke his answer, now.

PVP. L. *And sweetest of geese, before I goe to bed,
I'll swimme o're the Thames, my goose, thee to tread.*

10 COK. Braue! he will swimme o're the Thames, and
tread his goose, too night, he sayes.

LAN. I, peace, Sir, the'll be angry, if they heare you
eauuf-dropping, now they are setting their match.

PVP. L. *But lest the Thames should be dark, my goose, my
deare friend,*

15 *let thy window be provided of a candles end.*

PVP. H. *Feare not my gander, I protest, I should handle
my matters very ill, if I had not a whole candle.*

PVP. L. *Well then, looke to't, and kisse me to boote.*

LAN. *Now, heere come the friends againe, Pythias, ænd
Damon,*

20 *and vnder their clokes, they haue of Bacon, a gammon.*

[Damon and Pythias enter.]

PVP. P. *Drawer, fill some wine heere.*

LAN. How, some wine there?

there's company already, Sir, pray forbear!

PVP. D. 'Tis Hero.

25 LAN. *Yes, but shee will not be taken,
after sacke, and fresh herring, with your Dunmow-bacon.*

PVP. P. *You lye, it's Westfabian.*

LAN. *Westphalian you should say.*

PVP. D. *If you hold not your peace, you are a Coxcombe, I
30 would say.*

[Leander and Hero are kissing.]

PVP. *What's here? what's here? kisse, kisse, vpon kisse.*

LAN. *I, Wherefore should they not? what harme is in this?
'tis Mistresse Hero.*

PVP. D. *Mistresse Hero's a whore.*

LAN. *Is shee a whore? keepe you quiet, or Sir Knaue out of dore.*

PVP. D. *Knaue out of doore?*

PVP. H. *Yes, Knaue, out of doore.*

PVP. D. *Whore out of doore.*

[*Heere the Puppets quarrell and fall together by the eares.*]

PVP. H. *I say, Knaue, out of doore.*

5

PVP. D. *I say, whore, out of doore.*

PVP. P. *Yea, so say I too.*

PVP. H. *Kisse the whore o'the arse.*

LAN. *Now you ha' something to doe:*

you must kisse her o' the arse shee fayer.

10

PVP. D. P. *So we will, so we will.*

PVP. H. *O my hanches, O my hanches, hold, hold.*

LAN. *Stand'st thou still?*

Leander, *where art thou? stand'st thou still like a sot, and not offer'st to breake both their heads with a pot?*

[83]

See who's at thine elbow, there! Puppet Ionas and Cupid.

PVP. I. *Vpon 'hem Leander, be not so stupid.* [They fight.]

PVP. L. *You Goat-bearded slaue!*

PVP. D. *You whore-master Knaue.*

PVP. L. *Thou art a whore-master.*

20

PVP. I. *Whore-masters all.*

LAN. *See, Cupid with a word has tane vp the brawle.*

KNO. *These be fine vapours!*

COK. *By this good day they fight brauely! doe they not, Numps?*

25

WAS. *Yes, they lack'd but you to be their second, all this while.*

LAN. *This tragicall encounter, falling out thus to busie vs, It raises vp the ghost of their friend Dionysius:*

Not like a Monarch, but the Master of a Schoole, in a Scriueners furr'd gowne, which shewes he is no foole. for therein he hath wit enough to keepe himselfe warme.

30

O Damon he cries, and Pythias; what harme,

Hath poore Dionysius done you in his graue,

That after his death, you should fall out thus, and raue,

35

And call amorous Leander whore-master Knaue?

PVP. D. *I cannot, I will not, I promise you endure it.*

ACT. V. SCENE. V.

To them BVSY.

BVS. Downe with *Dagon*, downe with *Dagon*; 'tis I, will
no longer endure your prophanations.

LAN. What meane you, Sir?

BVS. I will remoue *Dagon* there, I say, that *Idoll*, that
5 heathenish *Idoll*, that remaines (as I may say) a beame, a
very beame, not a beame of the *Sunne*, nor a beame of the
Moone, nor a beame of a ballance, neither a house-beame,
nor a Weauers beame, but a beame in the eye, in the
eye of the brethren; a very great beame, an exceeding
10 great beame; such as are your *Stage-players*, *Rimers*, and
Morrise-dancers, who haue walked hand in hand, in con-
tempt of the *Brethren*, and the *Cause*; and beene borne out
by instruments, of no meane countenance.

LAN. Sir, I present nothing, but what is licens'd by
15 authority.

BAS. Thou art all *license*, euen *licentiousnesse* it selfe,
Shimei!

LAN. I haue the Master of the *Reuell's* haud for't, Sir.

[84] BVS. The Master of *Rebells* hand, thou hast; *Satan's*!
20 hold thy peace, thy scurrility shut vp thy mouth, thy pro-
fession is damnable, and in pleading for it, thou dost plead
for *Baal*. I haue long opened my mouth wide, and gaped,
I haue gaped as the oyster for the tide after thy destruc-
tion: but cannot compasse it by fute, or dispute; so thar I
25 looke for a bickering, ere long, and then a battell.

KNO. Good *Banbury-vapours*.

COK. Friend, you'd haue an ill match on't, if you
bicker with him here, though he be no man o'the fist, hee

1 'tis I, I will G

20 scurrility followed by a comma 1692, 1716, W, G

has friends that will goe to cuffes for him, *Numps*, will not you take our side ?

EDG. Sir, it shall not need, in my minde, he offers him a fairer course, to end it by disputation ! hast thou nothing to say for thy selfe, in defence of thy quality ? 5

LAN. Faith, Sir, I am not well studied in these controuersies, betweene the hypocrites and vs. But here's one of my *Motion*, *Puppet Dionisius* shall vndertake him, and I'll venture the cause on't.

COK. Who ? my Hobby-horse ? will he dispute with him ? 10

LAN. Yes, Sir, and make a Hobby-Asse of him, I hope.

COK. That's excellent ! indeed he lookes like the best scholler of 'hem all. Come, Sir, you must be as good as your word, now. 15

BVS. I will not feare to make my spirit, and gifts knowne ! assist me zeale, fill me, fill me, that is, make me full.

WIN-W. What a desperate, prophane wretch is this ! is there any Ignorance, or impudence like his ? to call his zeale to fill him against a *Puppet* ? 20

QVA. I know no fitter match, then a *Puppet* to commit with an Hypocrite ?

BVS. First, I say vnto thee, *Idoll*, thou hast no *Calling*.

PVP. D. *You lie, I am call'd Dionisius.* 25

LAN. The *Motion* sayes you lie, he is call'd *Dionisius* in the matter, and to that *calling* he answers.

BVS. I meane no *vocation*, *Idoll*, no present lawfull *Calling*.

PVP. D. *Is yours a lawfull Calling ?* 30

LAN. The *Motion* asketh, if yours be a lawfull *Calling* ?

BVS. Yes, mine is of the Spirit.

PVP. D. *Then Idoll is a lawfull Calling.*

LAN. He saies, then *Idoll* is a lawfull *Calling* ! for you call'd him *Idoll*, and your *Calling* is of the spirit. 35

COK. Well disputed, Hobby-horse !

Bvs. Take not part with the wicked young Gallant. He neygheth and hinneyeth, all is but hinnying Sophistry. I call him *Idoll* againe. Yet, I say, his *Calling*, his Profession is prophane, it is prophane, *Idoll*.

5 PVP. D. *It is not prophane!*

LAN. It is not prophane, he sayes.

Bvs. It is prophane.

PVP. *It is not prophane.*

[85] Bvs. It is prophane.

10 PVP. *It is not prophane.*

LAN Well said, confute him with *not*, still. You cannot beare him downe with your base noyfe, Sir.

Bvs. Nor he me, with his treble creeking, though he creeke like the chariot wheelles of *Satan*; I am zealous for
15 the *Cause*—

LAN. As a dog for a bone.

Bvs. And I say, it is prophane, as being the Page of *Pride*, and the waiting woman of *vanity*.

PVP. D. *Yea? what say you to your Tire-women, then?*

20 LAN. Good.

PVP. *Or feather-makers i'the Fryers, that are o'your faction of faith? Are not they with their perrukes, and their puffes, their fannes, and their huffes, as much Pages of Pride, and waiters vpon vanity? what say you? what say you? what*
25 *say you?*

Bvs. I will not answer for them.

PVP. *Because you cannot, because you cannot. Is a Bugle-maker a lawfull Calling? or the Confect-makers? such you haue there: or your French Fashioner? you'ld haue all the*
30 *finne within your selues, would you not? would you not?*

Bvs. No, *Dagon*.

Pvs. *What then, Dagonet? is a Puppet worse then these?*

Bvs. Yes, and my maine argument against you, is, that you are an *abomination*: for the Male, among you, putteth
35 on the apparell of the *Female*, and the *Female* of the *Male*.

PVP. *You lye, you lye, you lye abominably.*

COK. Good, by my troth, he has giuen him the lye thrice.

PVP. *It is your old stale argument against the Players, but it will not hold against the Puppets ; for we haue neyther Male nor Female amongst vs. And that thou may'st see, if thou wilt, like a malicious purblinde zeale as thou art !* 5

[*The Puppet takes vp his garment.*]

EDG. By my faith, there he has answer'd you, friend ; by playne demonstration.

PVP. *Nay, I'le proue, against ere a Rabbin of 'hem all, that my standing is as lawfull as his ; that I speak by inspiration, as well as he ; that I haue as little to doe with learning as he ; and doe fcorne her helps as much as he.* 10

BVS. I am confuted, the Cause hath failed me.

PVS. *Then be conuerted, be conuerted.*

LAN. Be conuerted, I pray you, and let the Play goe 15 on !

BVS. Let it goe on. For I am changed, and will become a beholder with you !

COK. That's braue i'faith, thou hast carryed it away, Hobby-horse, on with the Play! 20

IVS. [*The Iustice discouers himselfe.*] Stay, now do I forbid, I Adam Ouerdoo ! sit still, I charge you.

COK. What, my Brother i'law !

GRA. My wife Guardian!

EDG. *Iustice Ouerdoo!* 25

IVS. It is time, to take Enormity by the fore head, and brand it ; for, I haue discouer'd enough. [86]

8 by playne] a plain G

22 I am Adam 1692, 1716, W, G

ACT. V. SCENE. VI.

*To them, QVARLOVS. (like the Mad-man) PVRE-
CRAFT. (a while after) IOHN. to them TROV-
BLE-ALL. VRSLA. NIGHTIGALE.*

QVAR. Nay, come Mistresse Bride. You must doe as
I doe, now. You must be mad with mee, in truth.
I haue heere *Iustice Ouerdoo* for it.

Ivs. Peace good *Trouble-all*; come hither, and you
5 shall trouble none. I will take the charge of you, and
your friend too, [*To the Cutpurse, and Mistresse Litwit.*] you also,
young man shall be my care, stand there.

EDG. Now, mercy vpon mee.

KNO. Would we were away, *Whit*, these are dangerous
10 vapours, best fall off with our birds, for feare o'the Cage.
[*The rest are stealing away.*]

Ivs. Stay, is not my name your terror?

WHI. Yesh faith man, and it ish fot tat, we would be
gone man.

IOH. O Gentlemen! did you not see a wife of mine? I
15 ha'lost my little wife, as I shall be trusted: my little pretty
Win, I left her at the great woman's house in trust yon-
der, the Pig-womans, with Captaine *Jordan*, and Captaine
Whit, very good men, and I cannot heare of her. Poore
foole, I feare shee's stepp'd aside. Mother, did you not see
20 *Win*?

Ivs. If this graue Matron be your mother, Sir, stand
by her, *Et digito compefce labellum*, I may perhaps spring a
wife for you, anone. Brother *Bartholmew*, I am sadly
sorry, to see you so lightly giuen, and such a *Disciple* of
25 enormity: with your graue Gouvernour *Humphrey*: but

6 friend too,] Friend too; 1692, 1716, W, G

stand you both there, in the middle place; I will reprehend you in your course. Mistresse *Grace*, let me rescue you out of the hands of the stranger.

WIN-W. Pardon me, Sir, I am a kinfman of hers.

IVS. Are you so? of what name, Sir?

5

WIN-W. *Winwife*, Sir:

IVS. Master *Winwife*? I hope you haue won no wife of her, Sir. If you haue, I will examine the possibility of it, at fit leasure. Now, to my enormities: looke vpon mee, O *London*! and see mee, O *Smithfield*; The *example of Iustice*, and *Mirror of Magistrates*: the true top of formality, and scourge of enormity. Harken vnto my labours, [87] and but obserue my *discoueries*; and compare *Hercules* with me, if thou dar'st, of old; or *Columbus*; *Magellan*; or our countrey man *Drake* of later times: stand forth 15 you weedes of enormity, and spread. [*To Busy*,] First, *Rabbi Busy*, thou *superlunaticall* hypocrite, [*To Lantern*,] next, thou other extremity, thou prophane professor of *Puppetry*, little better then *Poetry*: [*To the horse courser, and Cutpurse*,] then thou strong Debaucher, and Seducer of 20 youth; witnesse this easie and honest young man: [*Then Cap. Whit*,] now thou *Esquire* of Dames, *Madams*, and twelue-penny *Ladies*: [*and Mistresse Littlewit*,] now my greene *Madame* her selfe, of the price. Let mee vnmaque your *Ladiſhip*. 25

IOH. O my wife, my wife, my wife!

IVS. Is she your wife? *Redde te Harpocratem!*

[*Enter Trouble-all*,]

TRO. By your leaue, stand by my Masters, be vncouer'd.

VRS. O stay him, stay him, helpe to cry, *Nightingale*; my pan, my panne. 30

IVS. What's the matter?

NIG. Hee has stolne gammar *Vrſla's* panne.

TRO. Yes, and I feare no man but *Iustice Ouerdoo*.

IVS. *Vrſla*? where is she? O the Sow of enormity, this! [*To Vrſla and Nightingale*,] welcome, stand you there, 35 you Songster, there.

VRS. An' please your worship, I am in no fault: A Gentleman stripp'd him in my Booth, and borrow'd his gown, and his hat; and hee ranne away with my goods, here, for it.

5 IVS. [*To Quarlous.*] Then this is the true mad-man, and you are the enormity!

QVA. You are i'the right, I am mad, but from the gowne outward.

IVS. Stand you there.

10 QVA. Where you please, Sir.

OVER O lend me a bafon, I am ficke, I am ficke; where's M^r. *Ouerdoo*? *Bridget*, call hither my *Adam*.

[*Mistresse Ouerdoo is ficke: and her husband is silenc'd.*]

IVS. How?

WHI. Dy very owne wife, i'fait, worshipfull *Adam*.

15 OVER. Will not my *Adam* come at mee? shall I see him no more then?

QVA. Sir, why doe you not goe on with the enormity? are you opprest with it? I'le helpe you: harke you Sir, i'your eare, your *Innocent young man*, you haue tane such
20 care of, all this day, is a *Cutpurse*; that hath got all your brother *Cokes* his things, and help'd you to your beating, and the flocks; if you haue a minde to hang him now, and shew him your *Magistrates* wit, you may: but I should
25 think it were better, recouering the goods, and to faue your estimation in him. I thank you S^r. for the gift of your *Ward*, M^{rs}. *Grace*: look you, here is your hand & seale, by the way. M^r. *Win-wife* giue you ioy, you are *Palemon*, you are possfest o'the Gentlewoman, but she must pay me value, here's warrant for it. And honest mad-man,
30 there's thy gowne, and cap againe; I thanke thee for my wife. [*To the widdow.*] Nay, I can be mad, sweet heart,
[88] when I please, still; neuer feare me: And carefull *Numps*, where's he? I thanke him for my licence.

WAS. How!

[*Waspe misseth the Licence.*]

35 QVA. 'Tis true, *Numps*.

WAS. I'll be hang'd then.

QVA. Loke i'your boxe, *Numps*, nay, Sir, stand not you fixt here, like a stake in *Finsbury* to be shot at, or the whipping post i'the *Fayre*, but get your wife out o'the ayre, it will make her worfe else; and remember you are but *Adam*, Flesh, and blood! you haue your frailty, forget 5 your other name of *Ouerdoo*, and inuite vs all to supper. There you and I will compare our *discoueries*; and drowne the memory of all enormity in your bigg'ſt bowle at home.

COK. How now, *Numps*, ha'you loſt it? I warrant, 'twas when thou wert i'the ſlocks: why doſt not ſpeake? 10

WAS. I will neuer ſpeak while I liue, againe, for ought I know.

Ivs. Nay, *Humphrey*, if I be patient, you muſt be ſo too; this pleaſant conceited Gentleman hath wrought vpon my iudgement, and preuail'd: I pray you take care of your 15 ſicke friend, Miſtreſſe *Alice*, and my good friends all—

QVA. And no enormities.

Ivs. I inuite you home, with mee to my houſe, to ſupper: I will haue none feare to go along, for my intents are *Ad correſtionem, non ad deſtructionem; Ad ædificandum, 20 non ad diruendum*: ſo lead on.

COK. Yes, and bring the *Aſſors* along, wee'll ha'the reſt o'the *Play* at home.

The end.

The EPILOGVE.

YOur Maiefty hath seene the Play, and you
can best allow it from your care, and view.
You know the scope of Writers, and what store,
of leaue is giuen them, if they take not more,
And turne it into licence: you can tell
if we haue vs'd that leaue you gaue vs, well:
Or whether wee to rage, or licence breake,
or be prophane, or make prophane men speake?
This is your power to iudge (great Sir) and not
the enuy of a few. Which if wee haue got,
Wee value lesse what their dislike can bring,
if it fo happy be, t'haue pleas'd the King.

NOTES

References to *Bartholomew Fair* read page, line, of the text preceding; to other plays of Jonson, act, scene, Gifford's text. In citing the works of Jonson and Shakespeare, the author's name has been commonly omitted. Notes from Whalley are marked *W.*; from Gifford, *G.*; from Cunningham, *Cun.*; other abbreviations will be understood by referring to the Bibliography.

TITLE-PAGE. Bartholmew. With one exception (II. 4), the uniform spelling throughout the play, indicating the pronunciation. In Shakespeare, first folio, *T. of Shrew*, Induct. 1. 105, 2 *Hen. IV*, 2. 4. 250, it is similarly spelled; however, in *Hen. V*, 5. 2. 336, *Bartholomew*.

Lady Elizabeths Servants. Elizabeth (1596-1662) was the eldest daughter of James I. When but little more than a child, she was celebrated for her beauty, and became very popular.

There existed three successive companies of this name, the second and third being formed by the uniting of a rival company with the first. They were organized by Henslowe at the following dates: 1) August, 1611; 2) March, 1613; 3) April, 1614. For the names of the actors, see Fleay's *Hist. of the Stage*, 186-188.

'On the accession of James all the men's companies were taken under the patronage of the Royal Family. . . . The two children's companies were soon finally suppressed and replaced by players patronized by the Duke of York and the Lady Elizabeth.'—Fleay, *Hist. of Stage*, 165.

Beniamin Iohnson. Wheatley says that the poet invariably signed his name *Jonson*, but others usually wrote it *Johnson*. In the 1631-41 folio, the title-pages of *The Staple of News* and *The Devil is an Ass* have it without *h*; in twelve other places where the name occurs, *h* is inserted. In the 1616 folio, which was much more carefully printed, it is spelled *Ionson*, so also in the 1612 quarto of *The Alchemist*.

The quotation from Horace is ll. 194-200 of the *Epistle* designated, with the following differences: ll. 195-6 have been omitted as irrelevant; *seu*, changed to *nam*; *asello*, misspelled *assello*.

I. B. 'In an undated and hitherto misunderstood letter to the Earl of Newcastle, Harl. MS. 4955, he [Jonson] says (I have corrected the punctuation), "It is the lewd printer's [J. Benson's]

fault that I can send your lordship no more of my book. I sent you one piece before, *The Fair* [*Bartholomew Fair*]; and now I send you this other morsel, *The fine gentleman that walks the town, The Fiend* [*The Devil is an Ass*]; but before he will perfect the rest I fear he will come himself to be a part under the title of *The Absolute Knave*, which he hath played with me." The only other play which Benson printed for Jonson was *The Staple of News*, and this letter must lie between his printing that and the preceding one, *The Devil's an Ass*.—Fleay, *Chron. Eng. Drama*, 1. 354.

Robert Allot. During this same year (1631) he also published *The Devil is an Ass* and *The Staple of News*; the following year, the 'Second Impression' of Shakespeare's *Works*. See Hazlitt's *Handbook* for the names of nearly forty books published by him between 1626 and 1635. Attempts have been made to identify him with the author of *England's Parnassus*, but of the latter person little is known, and the general opinion is against this identification.

at the signe of the Beare, in Pauls Church-yard. Before the Great Fire, 1666, St. Paul's Church-yard was chiefly occupied by stationers, who were known by their signs (cf. note on *signs*, 22. 31).

PROLOGUE. *Bartholomew Fair* was performed at court before King James, November 1, 1614, the day following its first production at the Hope.

your lands Faction. The Puritans, whom James had found annoying and troublesome enough (as is suggested in ll. 6, 7), when he opposed them in matters of conscience.

scandaliz'd at toyes, As Babies. Not until three quarters of a century later, did the Bartholomew babies become known as dolls (corrupted from Dorothy). The name is of especial interest, if, as Morley states, it was Bartholomew Fair that gave it: 'Bartholomew babies were illustrious; but their name, as the license of the Fair increased, was of equivocal suggestion. Therefore, when some popular toyman, who might have called his babies pretty Sues, or *Molls, or Polls, cried diligently to the ladies who sought fairings for their children, "Buy a pretty Doll" (it was at a time, too, when the toy babies were coming more and more into demand), the conquest of a clumsiness was recognized.'—Morley, *Mem.* 334.

iust complaint. Precise charge or accusation.

Fayring. A present from a fair. At first it was usually a relic or image of a saint (thus the ancestor of the gingerbread figures).

PERSONS OF THE PLAY. Following his custom, Jonson gives to his people names suggested by a 'humor' or some predominant characteristic. The appropriateness in most cases will be readily

seen. *Quarlous* very likely is a contraction of quarrelous—quarrel used in its old legal sense of a 'charge or accusation, ground for a suit,' its applicability resting in the fact that *Quarlous* had been earlier a law student at the Inns of Court. Why *Alice* is the name given to the *Mistresse o'the Game*, I do not know. *Ursula* was a common name for a kitchen-woman—see note on 34. 14.

a **Banbury man**. Cf. note on 14. 24.

Knock-hvm. A Horse-courser. A horse-courser bought and sold horses already in use; to be distinguished from the horse-dealer, who traded in horses of his own rearing and training.

ranger. 'A sworn officer of a forest, appointed by the king's letters patent, whose business it was to walk through the forest, watch the deer, prevent trespasses, etc.'—*C. D.* The term is used figuratively and goes well with *Mistresse o'the Game* (three lines later). Cf. Dekker's 2 *Honest Whore*, 3. 1.

Inf. My lord turned *ranger* now?

Ori. You're a good huntress, lady; you ha' found your game already: your lord would fain be a *ranger*, but my mistress requests you to let him run a course in your own park.

Hunting terms were commonly employed by the gallants and rogues for their dark doings.

Turnbull. Properly, Turnmill. The latter name is used by Stow, and is the one by which it is known to-day. It is a short street in Clerkenwell, between Clerkenwell Green and Cow Cross. It was long a noted haunt for harlots and disorderly people. Cf. Beaumont and Fletcher's *Scornful Lady*, 3. 2:

Here has been such a hurry, such a din,
Such dismal drinking, swearing, and whoring,
'T has almost made me mad:
We have all liv'd in a continuall *Turnball-street*.

Also 2 *Hen. IV*, 3. 2. 326.

INDUCTION.

5. 1 ff. The personal and confidential tone assumed by the Stage-keeper in addressing the audience, shows unmistakably the influence of Plautus' prologues (cf. the prologues of the *Captivi* and *Poenulus*).

5. 2 **e'en vpon comming.** *Upon*, used adverbially to express progress and approach in time. Cf. *Meas. for Meas.* 4. 6. 14: ' . . . and very near *upon* the duke is entering.'

5. 3 **Proctor.** The English form of the Latin *procurator*, denotes a person who acts for another, and so approaches very nearly in

meaning to agent. In a sense now only of historical interest, the word denoted a practitioner in the ecclesiastical and admiralty courts; the proctor was a qualified person licensed by the archbishop of Canterbury to undertake duties performed in other courts by solicitors.—*Encyc. Britan.*

5. 5 He plays one o'the Arches. A proctor of the Court of Arches, held in Bow Church. Cf. *II. 17* and note, also *Pepys' Diary*, Feb. 4, 1662-3.

5. 9 Master Broome. Richard Brome, the dramatist, who died about 1652. He was of humble origin, and at this time was in the service of Jonson. Cf. Jonson's lines on Brome's *Northern Lass* (1632):

I had you for a servant once, Dick Brome,
And you performed a servant's faithful parts;
Now you are got into a nearer room
Of fellowship, professing my old arts.
And you do do them well, with good applause,
Which you have justly gained from the stage,
By observation of those comic laws
Which I, your master, first did teach the age.

Underwoods, 28.

5. 13 humors. Mood natural to one's temperament, peculiar characteristics. Cf. *Ev. Man Out*, Induct.; *Mer. Wives*, I. I. 3, etc.; *Hen. V*, 2. 1; also *Nares' Glossary*.

5. 14 Bartholmew-birds. Familiar characters, flitting about and generally haunting the Fair. Judging from Ursula, Knockem, Whit, Edgworth, and others, we should think that the Poet's acquaintance with them was amply sufficient for any but the most whimsical of stage-keepers. Cf. *97. 13*.

5. 15 ne're a Sword, and Buckler man in his Fayre. Popular combats with the sword and buckler date back to the Middle Ages and even to the Saxon gleemen. Fuller says in 1662: 'West Smithfield was formerly called Ruffian Hall, where such men usually met, casually or otherwise, to try masteries with sword and buckler; more were frightened than hurt, hurt than killed therewith, it being accounted unmanly to strike beneath the knee. But since that desperate traytor Rowland Yorke first used thrusting rapiers, swords and bucklers are disused' (cited by Strutt, *Sports*, 261). The change to the rapiers just mentioned, occurred about the last of the sixteenth century.

5. 16 little Dauy. Cf. *Tarlton's Jest*s, 1611 (reprinted in *Shakespeare's Jest-Books*):

How Tarlton fought with Black Davie.

Not long since lived a little swaggerer, called Blacke Davie, who would at sword and buckler fight with any gentleman or other for twelve pence. He

being hired to draw upon Tarlton for breaking a jest upon huffing Kate, a punke, as men termed her, one evening, Tarlton comming forth at the Court gate, being at Whitehall, and walking toward the Tilt yard, this Davie drew upon Tarlton who on the sudden, though amazed, drew likewise, and enquired the cause; which Davie denied, till they had fought a bout or two.

W. C. Hazlitt describes Black Davie as 'A bully who probably attached himself to houses of ill-repute and took part with the inmates against visitors.'

5. 17 Kind-heart. An itinerant tooth-drawer frequently alluded to by contemporary writers. He is the one who delivers the invectives in Henry Chettle's *Kind Hart's Dreame*, 1592 (reprinted in *Percy Soc. Early Eng. Poetry*). Cf. Rowland, *The Letting of Humours Blood in the Head Vaine*:

Not as kind-heart, in drawing out a tooth;
For he doth ease the patient of his pain.

Thornbury (1. 161-2), describing his quackery, calls him 'the greatest cheat in Christendome.' Cf. *Pan's Anniversary*: 'A tooth-drawer is our foreman, that if there be but a bitter tooth in the company, it may be called out at a twitch: he doth command any man's teeth out of his head upon the point of his poignard; or tickles them forth with his riding rod: he draws teeth a horseback in full speed, yet he will dance a foot, he hath given his word: he is yeoman of the mouth to the whole brotherhood, and is charged to see their gums be clean and their breath sweet, at a minute's warning.'

5. 18 Jugler with a wel-educated Ape. The performances of trained animals were ever popular at the Fair. The actions of the ape as described, showed the feeling against Spain and the Catholic religion, intensified by James' well known project for an alliance with Spain. When Prince Henry died in 1612, James saw his project thwarted; but he considered the same match for Charles as early as 1614 (cf. Gardiner's *Hist. of Eng.* 488). Bartholomew Fair, with its freedom and natural spontaneous humor, was an excellent mirror of the popular sentiment of the day. (For reproduction of an old cut of a juggler and tumbling ape, see Strutt, 241.)

Cf. Donne, *Sat.* 1:

But to a graue man hee doth moue no more
Then the wise politique horse would heretofore,
Or thou, O Elephant, or Ape, wilt doe,
When any names the k[ing] of Spaine to you.

5. 24 and. A conditional conjunction meaning 'if'; usually written *an* by later writers. This second form is found as early as

1600, but it is *and* or *an'* that is uniformly employed in the first print of *Bartholomew Fair*.

5. 24- 6. 2 'The earthquake . . . i'the Fayre, made by some writer that I know, alludes, I think, to *The Faithful Friends* V, i (by Daborne? who retired in 1614), "if we must down, let us make an earthquake tumbling."—Fleay, *Chron. Eng. Drama*, i. 377.

6. 4 kick'd me three, or foure times about the Tiring-house. Cf. 113. 9, where Lantern says *our Tiring-house is somewhat little*, . . . *you cannot goe vpright in 't*; very likely these allusions were satirical, referring to the insufficient accommodations of the dressing-room.

6. 11 Innes o'Court. The well known colleges for the study of law; the Temple (Inner and Middle), Lincoln's Inn, and Gray's Inn. They received the name, *Inns of Court*, in the reign of Edward II, because their inhabitants belonged to the King's Court (Brayley, *Londiniana*). An excellent illustration of the character of the witty young masters is to be found in one of their number, conspicuous in our play, Quarlous (cf. 73. 24). They were prominent at times among the gallants who sat on the stage and occasionally interrupted the play. Sir John Davies in an epigram on the theatre speaks of 'the clamorous fry of Inns of Court' (cited by Traill, 3. 569). Fleay (*Chron. Eng. Drama*, i. 377), sees a direct allusion in the *Pumpe* and *wity young masters o'the Innes o'Court* to the 'stately fountain' in the *Gray's Inn Mask of Flowers*, 1614, Jan. 6.

6. 13 Richard Tarlton was a comic actor of enormous popularity during the reign of Elizabeth (he died 1588). In 1583, on the institution of the *Queen's Players*, he was one of the twelve chosen to form the company, and remained one of the Queen's actor-servants till his death. He had a remarkable power of extempore wit, and is said to have started the people laughing when he 'first peept out his head'. He was also credited with the ability to divert Queen Elizabeth when her mood was least amiable. It has been conjectured with great likelihood that in Hamlet's elegy on Yorick, Shakespeare was paying a tribute to his memory. His fame was of long duration; Gifford says that it retained its power among the vulgar until the Revolution.—*D. N. B.*

6. 16. coozened i'the Cloath-quarter. Probably an allusion to Tarlton's jest, 'How fiddlers fiddled away Tarlton's apparel', the substance of which is as follows: Some London musicians, in return for his benefactions and friendship, gave him a morning serenade at the Saba tavern, where he was staying. He at once arose and recognized the attention by drinking muscadine with them. A cony-catcher who had seen Tarlton pass out in his night-

gown made off with his apparel. The news of this spread, and the next day, when Tarlton was playing at the Curtain, some one threw him a theme, consisting of five lines in doggerel alluding to his loss, to which Tarlton at once replied in kind.

From early times the Fair had been divided virtually into two parts, that within and that without the Priory. The cattle-market, shows, and amusements (the scene of our play) occupied most of the space outside, while the more orderly Cloth Fair was within. For two centuries preceding, and virtually as long as there was need of such an institution, Bartholomew Fair was the great cloth fair of England. And during that period when cloth ranked first among the products of the nation's industry, the Fair had a most important influence on the history of English commerce. As early as Elizabeth's reign, however, its greatness as a cloth fair had begun to decline. To show the immense business that could be transacted during the few days of a fair, I cite Defoe's description of Stourbridge Fair, a century later (*Tour thro' the Island of Great Britain*, 1. 93-94, 2d ed.): 'In this *Duddery*, as I have been inform'd, there have been sold One Hundred Thousand Poundsworth of Woolen Manufactures in less than a Week's time; besides the prodigious Trade carry'd on here by Wholesale-Men from *London*, and all Parts of *England*, who transact their Business wholly in their Pocket-Books, and meeting their Chapmen from all Parts, make up their Accounts, receive Money chiefly in Bills, and take Orders: These, they say, exceed by far the Sales of Goods actually brought to the Fair, and deliver'd in Kind; it being frequent for the *London* Wholesale Men to carry back Orders from their Dealers for ten Thousand Pounds-worth of Goods a Man, and some much more.'

6. 17 **Adams, the Rogue.** An actor with Tarlton, according to Fleay (*Chron. Eng. Drama*, 1. 377).

6. 18 **dealt his vermine about.** In the rough sport, the fleas which often infested the huge, padded trunk hose would be disturbed and scattered.

6. 20 **a substantiall watch to ha' stolne in vpon 'hem, etc.** Whalley regards this as a certain sneer at Shakespeare, a satire on *Much Ado*, 4. 2. Dogberry's words, 'But, masters remember that I am an ass', are somewhat similar to the stage-keeper's seven lines above; and the blundering watch taking away Conrade and Borachio is paralleled here. The watch, however, had become almost a by-word for pompous stupidity, so common were their mistakes. It was a subject for ridicule in other plays besides Shakespeare's (cf. Ordish, *Shak. London*, 190). Thus the allusion to Shakespeare's play, which Gifford will not admit to be such, at least is not sharply defined. As Gifford has observed, the 'sneer' is not very

effective in the mouth of an absurd coxcomb who is immediately driven from the stage.

6. 26 the vnderstanding Gentlemen o'the ground. The *ground* was the pit, somewhat lower than the stage, usually without seats so that the people stood to behold the play (Collier, *Hist. Dram. Poetry*, 3. 335). It was the cheapest place of admission, and was frequented by apprentices, servants, etc. Hence it became the common theme for punning allusions. Only a few lines later (7. 24) we have *the grounded Iudgements and vnderstandings*. Cf. *Hamlet*, 3. 2. 9; also *Underwoods*, 22.

6. 29 broken Apples for the beares within. Apples were commonly sold at the theatres by 'costardmongers', and this passage indicates that the refuse was given to the *beares within* (the animals kept for the bear-baiting exhibits, for which, when remodelling the Hope, the stage had been made in a frame supported by trestles, so as to be easily removed).

7. 1 such a youth as you. If he had kept the stage in Tarlton's time (it was twenty-six years since the comedian's death), he must have been fairly advanced in years at this time. Thus a playful touch was intended in calling him *youth*.

7. 13 the Hope. A bear-garden occupied the site many years before and after the theatre, hence the present *Bear Gardens* (a short street starting from the Bankside just above Southwark Bridge). In August, 1613, the Bear-garden was torn down and the Hope Theatre was erected, 'convenient in all things both for players to play in, and for the game of bears and bulls to be baited in the same'; in size and general plan it was similar to the Swan Theatre. The Globe had been destroyed by fire shortly before, and an attempt was made to secure its patronage before it could be rebuilt. Unsuccessful in this, after about two years the Hope again became a bear-garden. For a small picture of the theatre, reproduced from Visscher's View of London, 1616, see Ordish, *Early London Theatres*, 126. An excellent idea of its general features may be gained from the contract for its construction between Philip Henslowe and Jacob Maide, and Gilbert Katherens, cited in Boswell's Malone's *Shakespeare*, 3. 343-347, ed. 1821.

Bankeside. Still known by this name. This was the old haunt of vice. In its vicinity the Stews had flourished, and here, in Jonson's time, were located most of the theatres (Globe, Hope, Rose, and Swan). See the Plans of Southwark and the Bankside in Harrison's *Descript. of Eng.* 2. 66.

7. 16 the one and thirtieth day of Octob. 1614. This fixes with certainty the time of the first performance of *Bartholomew Fair*. A few local allusions later in the play indicate that the time of

writing preceded production only by a short interval (cf. note on 31. 24).

7. 22 Spectators. Jonson commonly showed little respect or tolerance for the *spectators*, meaning those who were always looking about and chiefly interested in the dress of the actors and audience. Cf. *Staple of News*, Prologue: 'Would you were come to hear, not see a play.' Also, the Prologue for the Court of the same play:

. . . the vulgar sort
Of nut-crackers, that only come for sight.

The *spectators* are here classed with the *curious*, in contrast with the *hearers* and *iudicious*.

8. 1 and to offend none. There were those who went to the theatre, notebook in hand, ready to catch the slightest allusion that might have a personal or political significance.

8. 3-4 Cf. Dekker's *The Gul's Horn-Booke*: 'And that your Car-man and Tinker claime as strong a voice in their suffrage, and sit to giue iudgement on the plaies life and death, as well as the prowdest *Momus* among the tribe[s] of *Critick*.'

euery person here, haue his or their free-will of censure. On the peculiar use of pronouns, see Abbott, p. 24.

8. 6 six pen'orth, etc. These prices are higher than those charged by most of the theatres of the time. A partial explanation is that it was a 'first night', when according to Kiechel (see below) the prices were double. Traill says (3. 569): 'In Elizabeth's reign prices varied from a penny to a shilling; in the next reign they rose. Twopenny rooms or boxes and the twopenny gallery are often mentioned, but sixpence seems to have been the most usual fee. The St. Paul's private theatre had no seats at less than fourpence.' In Rye's *England*, 88, we have Samuel Kiechel's observation, 1585: 'It may indeed happen . . . that the players take from fifty to sixty dollars [$\pounds 10$ to $\pounds 12$] at a time, particularly if they act any thing new, when people haue to pay double. And . . . they perform nearly every day in the week; notwithstanding plays are forbidden on Friday and Saturday, this prohibition is not observed.' Cf. Marston, *Malcontent*, Induct.: *Sly*. 'But I say, any man that hath wit may censure, if he sit in the twelve-penny room; and I say again, the play is bitter.' Also Dekker, *The Gul's Horn-Booke*, *Works*, 2. 247: 'When your *Groundling* and gallery Commoner buyes his sport by the penny.'

8. 9 his place get not about his wit. The whole *Induction* is a good-humored satire on the ignorance and poor taste of the audience, the especial cause being the lack of appreciation shown *Catiline*. It is probable that Ben would have rated the wit of most of his audience hardly as high as sixpence, had he published his estimates.

8. 12 as they doe for lots at the lottery. Besides the private lotteries, not infrequent at this time, there were a few much larger and public. 'The King's maiestic in speciall favor for the present plantation of English Colonies in Virginia, granted a liberall Lottery, in which was contained five thousand pound in prizes certayne, besides rewards of casualitie, and began to be drawne, in a new built house at the West end of Paul's the 29th of June, 1612. . . . This Lottery was so plainly carryed, and honestly performed, that it gave full satisfaction to all persons.'—Cited by Ashton, *History of English Lotteries*, 28. Arber's *English Garner*, 1. 77-100, contains an interesting description of a lottery under the following title: 'The Great Frost. Cold doings in London, except it be at the Lottery. With News out of the Country. A familiar talk between a Countryman and a Citizen touching this terrible Frost, and the Great Lottery, and the effects of them.' [1608].

8. 25 Ieronimo. Written about 1585-7; an enlarged edition was published in 1602, the additions (as indicated by entries in Henslowe's Diary) being made by Jonson. The popularity of the new form was very marked, and further editions followed rapidly (1603, 1611, 1615, 1618, 1623, 1633, etc.). For a discussion of Jonson's authorship of the additions, see Boas' *Thomas Kyd*, lxxxv-lxxxix. No other play in Jonson's time or in the generation following, received such ample recognition in the way of quotation by other dramatists. Cf. *Alchem.* 4. 4:

Thou must borrow
A Spanish suit; hast thou no credit with the players? . . .
Hieronimo's old cloak, ruff, and hat will serve.

(Jonson here may have had in mind the costume which he himself had worn; for according to Dekker [v. *Satiro-mastix*] he had once played the part of Hieronimo.) See also, for allusion or quotation, *Ev. Man In*, 1. 4; *Cynthia's Revels*, Induct.; *Poetaster*, 3. 1; *Alchem.* 3. 2; *New Inn*, 2. 2; *Tale of a Tub*, 3. 4; *K. John*, 2. 1; 3 *Hen. VI*, 5. 6; *T. of Shrew*, Induct. 1.

Andronicus. Cf. Henslowe's *Diary*, 33: 1593-4. 'Rd at titus and ondronicus, the 23 of Jenewary iiith viiith'. Collier says this entry is marked *ne*, a sign used by Henslowe to distinguish the original production of a play, so this fixes its date. The sum received for admissions is considerably larger than usual, and is an evidence of the popularity of this sanguinary drama. *Titus Andronicus* was entered in the *Stationers' Registers*, 1594: printed, 1600.

8. 26 vnexcepted at. This verb occurs nowhere else, so far as I know. However, cf. 'He *excepts* at Gassendus's animadverting on Aristotle's manners.'—Glanvill, 1665 (cited by *N. E. D.*).

9. 9 in as good Equipage. Dress, 'get up'.

9. 12-15 *meditant, searchant*, etc., are formed in imitation of the heraldic terms in -ant.

9. 15 a *Servant-monster*, etc. 'Our author, and who can help it, is still venting his sneers at Shakespeare. The *servant-monster* is the character of Caliban in the *Tempest*; the *nest of antiques* is the clowns who dance in the *Winter's Tale*; and, lest he should be thought not to speak plainly enough, he expressly mentions those plays in the next sentence.'—W. On the other hand, Gifford as usual champions Jonson's cause, and in a long note contends that no such allusion is evident, arguing that *drolleries* was a term commonly applied to puppet-shows, and that the *Tales* and *Tempests* that *make nature afraid* were no other than puppet-plays that had been given at the Fair, such as *The Creation of the World*, *The Destruction of Sodom and Gomorrah*, *The Story of Jonas and the Whale*; that the *nest of antiques* was accordingly characters or beasts of the puppet-plays; and that as this was a time when monsters, which were extremely popular, were commonly exhibited near the puppet-plays at the Fair, the *servant-monster* would refer not necessarily to Caliban. Whether there is allusion to Shakespeare's plays or not—and though Malone, Steevens, and Coleridge take nearly the same ground as Whalley, everything in the context is so directly connected with the Fair that I find myself inclined to Gifford's position—it is altogether too good-natured to be classed among 'the base and silly sneers at Shakespeare,' as Coleridge characterizes them (*Literary Remains*, 2. 283). Even Whalley in a later portion of the note which I have partially cited, admits that the satire was designed 'not so much to ridicule Shakespeare for his invention, as the passion of the mob for spectacle of this kind.'

9. 31 *Mirror of Magistrates*. *The Mirror for Magistrates*, a large work, consisting of poems on 'The Falles of Vnfortunate Princes'. It was begun by William Baldwin [not R. Baldwin, as Gifford, citing Whalley, says], who published the first four poems in 1559. The greater part of the work is by John Higgins, who published his contributions in 1587. It was republished by Richard Niccols in 1610. This title with variations was used repeatedly by writers of the time; e. g. *The Mirror for Mutability*, *Mirror of Mirth*, *A Mirror for Magistrates of Cities*, *Mirror for Mathematics*, *Mirror of Monsters*, etc.

10. 6-9 to challenge the Author . . . of prophanenesse. Cf. *Statutes of the Realm*: 1605-6. 3° Jac. I. c. 21, 22: 'For the preventing and avoyding of the greate Abuse of the Holy Name of God in Stageplayes Interludes Maygames Shewes and such like; Be it enacted by our Sovereigne Lorde the Kings Majesty, and by the Lordes Spirituall and Temporall, and Commons in this present Parliament assembled, . . . any person or persons doe or shall

in any stage play . . . jestingly or prophanely speake or use the holy Name of God or of Christ Jesus, or of the Holy Ghoste or of the Trinitie, which are not to be spoken but with feare and reverence, shall forfeite for everie such Offence by hym or them committed Tenne Pounds, the one Moytie thereof to the Kings Majestie his Heires and Successors, the other Moytie thereof to hym or them that will sue for the same in any Courte of Recorde at Westminster, wherein no Essoigne Proteccion or Wager of Lawe shalbe allowed.'

Profanity was extremely common. Stubbes says: 'It is vsed and taken there for a vertue. So that he that can lashe out the blouidiest othes, is coumpted the bravest fellowe: For (saie thei) it is a signe of a coragious harte, or a valiaunt stomacke, & of a generoseous, heroicall, and puissant mynde. . . . By continuall vse whereof, it is growne to this perfection, that at euery other worde, you shal heare either woundes, bloud, sides, harte, nailes, foote, or some other parte of Christes blessed bodie, yea, sometymes no parte thereof shalbe left vntorne of these bloudie Villaines' (*Anat. of Abuses*, 132-3).

10. 16 as durty as Smithfield, and as stinking euery whit. It is not strange that at a time when small attention was given to the cleanliness of private houses, a public theatre where also bear-baitings frequently took place should have been dirty and ill-smelling. Of the filth of Smithfield Morley says: 'Rain, and the cattle brought thither for sale, had made the place almost impassible.' 'Bartholomew Fair in a wet August before the year 1614 must have been a slough of pleasure, difficult indeed to struggle through.' It was paved 1614-15 by the order of the king at an expense of £1600.

10. 20-22 This is a reference to the 'Commodity' swindle, common at this time, and the subject of many allusions in contemporary literature. It was practiced upon young gallants in need of ready money. Greene in his *Defence of Cony-Catching* (*Works*, II. 53) tells of a man who in borrowing £100, could obtain only £40 in silver, and had to take the other £60 in 'wares, dead stuffe God wot; as Lute strings, Hobby-horses,' etc. In Middleton's *Michaelmas Term* there is a fine example of the trick. *Easy* cannot borrow any ready money from *Quomodo*, but secures on his bond the loan of £200 in very cheap woolens, which *Quomodo* buys back through his secret agent for £60. We can well imagine that those of Jonson's audience who had invested in £60 worth of hobby-horses would not be particularly interested in seeing them on the stage. Wheatley in his *Every Man in his Humour*, 119, cites the following from E. Guilpin (1598):

He is a gull, that for *commoditie*
Pays tenne times ten, and sells the same for three.

ACT I.

11. 4 **Harrow o'th hill.** Ten miles northwest of London, and occupying the only hill in that region; known for its famous school.

11. 12 **One o'the pretty wits o'Pauls.** The middle aisle of St. Paul's, commonly called 'Duke Humphrey's Walk' or 'Paul's Walk', was the common news-room of London; here lawyers received their clients, the unemployed looked about for masters, accounts were settled, and the gallants passed many idle hours. The wits and poets gave it various names: 'Thieves' Sanctuary', 'Little Britain', 'World's Epitome', 'Babel of stones and men', 'Synod of politic pates', 'Busy parliament', 'Mint of lies', etc. (cf. Thornbury, I. 114). A. 3, Sc. 1 of *Every Man Out of his Humor* is laid at the 'Middle Aisle of St. Paul's'; so also is Middleton's *Michaelmas Term*, I. 1.

11. 17 **out o'the Archdeacons Court,** etc. Probably another allusion to the Court of Arches, where Littlewit was a proctor. This was the Archbishop's court, but archdeacons may have presided when petty matters were considered. Strype, I. 513, gives the following description of this Court (cited by Wh. Cun. I. 508): 'It was a court formerly kept in Bow Church in Cheapside, and the church and tower thereof being arched, the court was from hence called the Arches, and so still is called. Hither are all appeals directed in ecclesiastical matters within the province of Canterbury. To this court belongs a judge, who is styled the Dean of the Arches; so called because he hath a jurisdiction over a deanery in London, consisting of thirteen parishes [formerly], exempt from the jurisdiction of the Bishop of London.'

11. 18 **Iack.** A common name for a serving-man or scullion.

12. 4 **Budge-row.** 'A street so called of the Budge fur, and of skinnners dwelling there.'—Stow. It is the east end of Watling Street.

12. 6 **like the Spanish Lady.** The English in their excessive fondness for dress borrowed styles from France, Spain, and many other countries. Allusions to Spanish shoes are not infrequent at this time, especially referring to the leather; the best was cordovan, from Cordova. The shoes worn in James' reign, as described and illustrated by Planché, are for the most part very low, hardly more than slippers. I know of nothing very definite regarding the Spanish lady and her high shoes.

12. 15 **A poxe o'these pretenders, to wit.** The *pretenders* were Jonson and his circle, Shakespeare, Beaumont, Fletcher, etc., who frequented these taverns, especially the *Mermaid*. The *Three Cranes* was situated on Upper Thames Street at the top of what is still known as *Three Cranes Lane*, just below Southwark Bridge.

This tavern was much frequented by the booksellers. The *Mitre* is mentioned in some of the early vestry books, as on Cheapside, and also as on Bread Street; probably it was situated back from the main thoroughfare, approached by passages from both of the streets mentioned. The *Mermaid* was situated on Bread Street, Cheapside. Cf. *Epigram* 133:

At Bread-street's Mermaid having dined, and merry,
Proposed to go to Holborn in a wherry.

Inviting a Friend to Supper:

A pure cup of rich Canary wine,
Which is the Mermaid's now, but shall be mine.

Also Beaumont's well-known lines in his *Letter to Ben Jonson*. A. 5, sc. 4 of *Every Man Out of his Humor* is laid at the *Mitre*; cf. Middleton's *Your Five Gallants*, 2. 1:

Where sup we, gallants? . . .
Why, the Mitre, in my mind, for neat attendance,
diligent boys, and—push! excels it far.

13. 1 I challenge all Cheapside, to shew such another. Long before this as well as after, Cheapside was famed for its silk-mercers, linen-drapers and hosiers.

Morefields. A fen outside of the city walls, to the north. It had been drained nearly a century previous, but was not laid out in walks until 1606. A vestige of the name still survives in Finsbury (or Fensbury) Square and Finsbury Circus.

13. 2 Pimlico path. A popular resort during the summer months near Hoxton.

the Exchange. This was the first Royal Exchange built 1566-1570, and destroyed in the Great Fire of 1666.

13. 9-11 Winwife's figurative description of Littlewit's *delicates*, suggests a London quite different from that of to-day. Then, it was but a short walk beyond the north wall to the uncleared forests, where Ursula probably got the green boughs to trim her booth, and there were gardens even in the center of the city. Cf. *Richard III*, 3. 4. 34:

When I was last in Holborn,
I saw good strawberries in your garden there:
I do beseech you send for some of them.

13. 20 a fine young father i'law, with a fether. Many of the hats worn at this time were exceedingly plain, absolutely without ornament." But Dekker in his *Horn-Booke* (1609) observes: "When your noblest Gallants consecrate their houres to their Mistresses and to Reuelling, they weare fethers then chiefly in their hattes, being

one of the fairest ensignes of their brauery.' Cf. Middleton's *Roaring Girl*, 2. 1:

What feather is't you'd have, sir?
These are most worn and most in fashion:
Amongst the beaver gallants, the stone riders,
The private stage's audience, the twelve-penny-stool gentlemen,
I can inform you 'tis the general feather.

Cokes after his many humiliations at the Fair still finds pride in recalling that at least at the beginning of the day he wore a feather (113. 13).

13. 21 **might hood it, and chaine it.** An unusual expression, the force of which rests on the rank and dignity earlier signified by the wearing of a hood and of a chain. Those privileged to wear a gold chain a century before had been designated by law (v. *Statutes of the Realm*, 7^o Henry VIII. c. 6). Dame Purecraft, if married to Winwife, a gentleman, would acquire rank that would permit her to make a display and assume airs of importance such as Mrs. Overdo, a justice's wife, affected. Cf. note on 23. 20.

13. 27 **winke vpon.** Cf. *T. G. of Ver.* 2. 4. 98: 'Upon a homely object Love can wink.' Our idiom to 'wink to' or 'at', however, was also used at this time.

13. 28 **one (Master Quarlous).** A certain Master Quarlous. The punctuation is improved by omitting the parenthesis, and placing a comma after *Quarlous*.

13. 30 **tokenworth.** See note on *token*, 39. 15.

14. 5 **natiuity-water cast lately by the Cunning men.** Lilly in his *History of his Life and Times* tells how people of high rank sent urine to him; for by this means, it was commonly believed, the future could be foretold and secrets revealed. Cf. Butler's *Hudibras*, 2. 3. 105:

Quoth Ralph, Not far from hence doth dwell
A cunning man, hight Sidrophel,
That deals in destiny's dark counsels. . . .
To him with questions, and with urine,
They for discov'ry flock, or curing.

Subtle in the *Alchemist* was a cunning man, though of another type. Drummond gives further testimony in the *Conversations* of Jonson's knowledge of these gifted men and their art: 'He can set horoscopes, but trusts not in them. He with the consent of a friend cousened a lady, with whom he had made ane apointment to meet ane old Astrologer, in the suburbs, which she kept; and it was himself disguysed in a longe gowne and a whyte beard at the light of dimm burning candles, up in a little cabinet reached unto by a ledder.'

14. 6 Cow-lane. Now King Street, running from Smithfield to Snow Hill.

14. 9 and when it is. *Is*, equivalent to 'happens' or 'comes to pass'. Cf. *Mer. of Venice*, 5. 176: 'An 'twere to me, I should be mad at it.'

14. 13 Bedlem. 'Then an hospital of St. Mary of Bethelhem, founded by Simon Fitz Mary, one of the sheriffs of London, in the year 1246. . . . In this place people that be distraight in wits are, by the suit of their friends, received and kept as afore, but not without charges to their bringers in.'—Stow, *Survey of London*, 62. The site of the original hospital is on Liverpool Street, near Bishopsgate, within. In 1815 the present Bethlehem Hospital was completed, which is located on Lambeth Road, St. George's Fields. The name popularly is still *Bedlam*. By the beginning of the 17th century, Bethlehem Hospital had become one of the sights of London; thus in *Epicoene*, 4. 2, Lady Haughty advises the young bride to tame her husband by making him attend her to the sights of London: 'And go with us to *Bedlam*, to the china-houses, and to the Exchange.'

14. 16 confederacy. Conspiracy. 'The trick was well understood at this period, and still better in that which immediately followed. Foreman, and most of the cheats celebrated by that prince of imposters, Lilly, seem to have derived their chief support from it.'—G.

14. 17 practice vpon her. Trickery against her.

14. 23 Elder. Busy seems to have been one of the lay clergy who, without any training or authorization, began to preach as impulse moved them, relying on voluntary contributions for their support.

14. 24 Banbury. For more than a quarter of a century previous, Banbury had been a stronghold of Puritans. Thomas Brasbridge ceased to be its vicar in 1590, because he objected to the monarch's ecclesiastical usurpation. In 1602 the citizens in their zeal destroyed the public cross and defaced the ornaments of the cathedral. William Whately, vicar of Banbury, 1610-1640, was called the 'Roaring Boy of Banbury'; his disciple and biographer Scudder says of him: 'According as his matter in hand and his auditory needed, he was both a terrible Boanerges, a son of thunder, and also a Barnabas, a son of sweet consolation.'—(Cited by Morley, *Mem.* 180). Fuller seems to have identified him with Rabbi Busy: 'Indeed he was a good linguist, philosopher, mathematician, divine; and (though a poetical, satirical pen is pleased to pass a jeer upon him) free from faction.'—(Cited by Morley, *Mem.* 181).

To Banbury came I, O prophane one!
 There I saw a Puritane one
 Hanging of his cat on Monday,
 For killing of a mouse on Sunday.

Brathwaite, *Drunken Barnaby's Four Journeys*
 (cited in Chambers' *Book of Days*).

14. 25 that the sweet singers may be restor'd. Since the Conventicle Act of Elizabeth, 1593, the Puritans had not been allowed to worship independently, and those who had persisted in doing so, were imprisoned, and in certain cases kept in captivity without trial for a long term of years.

14. 27 the spirit is so strong with him. *With* and not 'within' him, since Busy regarded his zeal as a spirit quite outside him, which took possession and directed his speech and actions as in apostolic times. Cf. 127. 17.

14. 29 Aqua coelestis. 'Not, I believe, what Horace calls *aqua caelestis*, but some kind of strong water; perhaps *aqua vitae* or brandy.'—G.

14. 34 He cannot abide my Vocation. This is also the first charge against the actors, brought by Busy in his controversy with the puppets (127. 24). Evidently his favorite point of attack.

14. 36 Beast. Anti-Christ; cf. *Rev.* 13. 2; 20. 4.

15. 1-2 The proctor's duties were similar to those of a solicitor. Cf. note on 5. 3.

15. 6 ha' you tane soyle, here? 'To take soil, to run into the water or a wet place, as an animal when pursued; hence to take refuge or shelter.'—C. D.

15. 9 vngentle manly houres. The gallant usually did not rise till about noon.

15. 10 one of these Rag-rakers. It is interesting to note how old is the custom, common in all our large cities, of rag-pickers' raking over the contents of refuse piles, early in the morning when scarcely any one is stirring. Cf. *Alchem.* 1. 1:

When you went pinn'd up in the several rags
 You had raked and pick'd from dunghills, before day.

15. 11 or some Marrow-bone man at most. *Marrow-bones* was often used for 'knees' with a somewhat humorous significance; e. g. Dekker, *Works*, 1. 114. A *Marrow-bone* man was a praying man; he rose very early in his zeal to attend to his devotions, perhaps also to escape religious persecution. Cf. *The Puritan*, 2. 1: (Lady Plus speaking of her dead husband, who was a Puritan) 'A man that would keep church so dully; rise early, before his servants, and even for religious haste, go ungartered, unbuttoned, nay (sir reverence) untrussed, to morning prayer.'

15. 17 **Lime-hounds.** Dogs used in hunting the wild boar, so called from being led by a lime or leam.

15. 18 **sent.** An old and historically more correct spelling of *scent*. <ME. *senten* <F. *sentir* <L. *sentire*. The old spelling still appears in the compounds 'assent', 'dissent', etc.—C. D.

15. 19 **a hot night.** *Hot* because of the wine, etc. Cf. modern slang.

15. 20 **shal we pluck a hayre o' the same Wolfe.** 'A proverbial phrase for getting intoxicated again, with the same liquor.'—G.

15. 24 **Discourse** is here used transitively; cf. *Hamlet*, 3. 2. 374: 'It will discourse most eloquent music.'

15. 27 **harke you Sir, had you forgot.** Irregular sequence of tenses, not uncommon among the Elizabethans; cf. Abbott, p. 269.

16. 2 'Jonson had the Greek adage in his thoughts, *Μισω μνημονα συμποτην*.'—G.

16. 15 Compare this with the readiness with which she listens to Whit's evil persuasions (A. 4), but a few hours later.

16. 27 **fall in.** Become reconciled. Cf. *Troi. and Cres.* 3. 1. 112: '*Falling in*, after falling out, may make them three.'

16. 32 **Apple-Iohn.** A variety of apple; also a nickname applied to the disreputable Shift in *Ev. Man Out*. The significance of its use here, according to Gifford, consists in the punning allusion to 'apple-squire', a pimp or procurer. Greene mentions the latter term as used by rogues (cf. *Works*, 10. 37), being applied to a bawd, if a man.

if you vse this. If you make a practice of this.

16. 33 **for my respect somewhat.** Partly out of respect due to me.

17. 1 **in possibility.** A vestige of Quarlous' quondam acquaintance with barristers and law books at the Inns of Court. *Possibility* is a legal term, still used of contingent interests.

17. 3 **To Totnam to eat creame.** Tottenham, for so many years known as a popular pleasure resort, even at this time apparently had something of such a character.

17. 5 **drawing after an old reuerend Smocke by the splay-foote.** *Drawing after* is a hunting term applied to a dog's approaching the game by the scent. Thus Quarlous says that Winwife is guided in his widow-hunting by the splay-foot (broad flat foot turned outwards); i. e. he seeks only the old and ugly.

17. 7 **Tripe or Trillibub.** The two words are practically identical in meaning, and are used figuratively for any worthless person.

17. 8 **nosing it.** Another of Quarlous' hunting metaphors.

17. 10 **Bufe** was leather of a dull, whitish-yellow color (properly of buffalo) generally made from the hide of an ox, used by sergeants and others for jerkins.

Pannyer-alley. 'Leading from Paternoster row into Newgate street. It took its name from the sign of a *pannier* anciently at one corner of it, and, in Jonson's days, was chiefly inhabited by tripe-sellers.'—G.

17. 19 according to thy inches. As Whalley observed, this was probably suggested by Juvenal, *Sat.* 1. 1. 41: 'Partes quisque suas ad mensuram inquis heres.'

17. 23 quartane ague. 'A malarial fever in which the paroxysms recur on every fourth day.'—S. D.

17. 24 black Iaundise. A kind of jaundice where the coloration of the skin is especially dark (known in medicine as the *black icterus*).

17. 25 Spinner. A spider; cf. *M. N. Dream*, 2. 2. 20.

17. 31-34. The saying of grace at meals was a rite the Puritans were very careful to observe. Stubbes says (p. 111): 'We ought neuer to take morsell of bread, nor sope of drinke, without humble thanks to the Lord for the same.' The Puritans were satirized by other dramatists for long graces; cf. Middleton, *Family of Love*, 3. 3: 'I do use to say inspired graces, able to starve a wicked man with length'; also Marston, *Sat.* 2:

And at the op'ning and at our stomach's close,
Says with a turn'd-up eye a solemn grace
Of half an hour.

17. 36 painefull eaters. 'Eaters', 'feeders', and 'cormorants', not uncommonly were used as synonymous with servants. See *Epicoene*, 3. 2. (Cun. G. 3. 394), *Ev. Man Out*, 5. 1 (Cun. G. 2. 159), and notes on both passages.

18. 3 Knoxe. He had been dead forty-two years, but his influence and personality were still strongly felt.

18. 5 hum-ha-hum. In the *Alchemist*, 3. 2, Subtle similarly alludes to the Puritans' 'long-winded exercises', and to their sucking up their '*ha!* and *hum!* in a tune.'

18. 7 Apostle-spoons. 'They were of a round bowl, with a little head at the end, and twelve in a set; from whence they had the name of *apostle-spoons*. There was anciently a certain unguent or electuary which from the number of its ingredients was called *apostolorum*.'—W. 'The spoons had their name from the figure (not merely the head) of an apostle, with which they were generally ornamented. These and caudle cups formed almost the only articles of plate which the middling rank of people possessed in the poet's days; hence they were esteemed handsome bequests, presents at christenings, etc. The allusions to this custom are endless in our old dramatists.'—G.

18. 18 **Master Bartholmew Cokes—his man.** Of this use of *his* the *N. E. D.* says, 'Chiefly with proper nouns, but also with others. Found already in OE., but most prevalent from c. 1400 to 1750; sometimes identified with the genitive inflexion *-es*, *-is*, *-ys*, esp. in 16-17th c., when it was chiefly (but not exclusively) used with names ending in *-s*, or when the inflexional genitive would have been awkward. Archaically retained in Bookkeeping and for some other technical purposes.' In chap. 13 of *The English Grammar*, Jonson speaks of 'the monstrous syntax of the pronoun *his* joining with a noun betokening a possessor.'

18. 26 **a Baker.** It is interesting to note this early allusion to Banbury cakes, which are still popular. Cassell dates their fame from as early as 1608.

18. 29 **a scruple hee tooke.** He affected.

18. 31 **May-poles.** The reason for Busy's objections may be learned from Stubbes' *Anatomy of Abuses*, 149: 'But the cheifest jewel they bring home from thence [the woods] is their *May-pole*, which they bring home with great veneration as thus. They haue twentie or fourtie yoke of Oxen, euery Oxe hauing a sweet nose-gay of flouers placed on the tip of his hornes; and these Oxen drawe home this *May-pole* (this stinking Ydol, rather) which is couered all ouer with flouers and hearbs, bound round about with strings from the top to the bottome, and sometime painted with variable colours, with two or three hundred men, women and children following it with great deuotion. And thus beeing reared vp, with handercheefs and flags houering on the top, they straw the ground rounde about, binde green boughes about it, set vp sommer haules, bowers, and arbors hard by it. And then fall they to daunce about it, like as the heathen people did at the dedication of the Idols, whereof this is a perfect pattern, or rather the thing it self.'

Morris-ses. Brand quotes the following description of a Morris-dance contained in a rare old poem, *Cobbe's Prophecies, his Signes and Tokens, his Madrigalls, Questions and Answers*, 1614:

It was my hap of late, by chance,
To meet a country Morris-dance,
When, cheefest of them all, the Foole
Plaied with a ladle and a toole;
When every younker skak't his bels,
Till sweating feete gave fohing smels:
And fine Maide Marian with her smoile
Shew'd how a rascall plaid the roile:
But when the hobby-horse did wily,
Then all the wenches gave a tihy:
But when they gan to skake their boxe,
And not a goose could catch a foxe,
The piper then put up his pipes,
And all the woodcocks look't like snipes.

Cf. Chambers, *Mediæval Stage*, vol. 1, chaps. 8, 9; also Brand, *Pop. Antiq.* For cuts of a morris-dancer and of a May-pole celebration see Stubbes, *Anat. of Abuses*, 28,* 33.*

18. 35 they haue all such names. Cf. *Alchem.* 3. 2:

Nor shall you need to . . . call yourselves
By names of Tribulation, Persecution,
Restraint, Long-patience, and such like, affected
By the whole family or wood of you.

Witnesse. Cf. *Magnetic Lady*, 4. 3:

I come to invite your ladyship
To be a witness; I will be your partner,
And give it a horn-spoon, and a treen-dish.

In the *Puritan*, 1. 3, there is reference to the same scruple in the 'un-godmother'd varlets.'

18. 37 you thought her name had beene. A perfect tense in the object clause following a perfect tense in the main clause, occurs also many times in Shakespeare; v. *have* 1) in Schmidt for examples.

19. 4 a Blew-starch-woman. Colored starches were much in vogue at this time. The attitude of the Puritans toward this vanity is shown by Stubbes (*Anat. of Abuses*, 52): 'The one arch or pillar whereby his [the devil's] kingdome of great ruffles is vnderpropped, is a certaine kind of liquide matter which they call *Starch*, wherein the deuill hath willed them to wash and diue his ruffles wel.'

19. 5 A notable hypocritically vermine it is. It is for 'he', an uncommon use in the middle of a sentence; *vermine* is to be understood figuratively, referring to Busy.

19. 6 stands vpon his face. *Face*, equivalent to 'appearance'. Cf. modern slang.

19. 14 Antiquity. Classical learning.

19. 16 ha' not to doe. Again the shorter form as in 18. 20, where modern English customarily uses a periphrasis.

19. 20 god you good morrow. The emendations of 1692, 1716, and *W*, are quite uncalled for. This ellipsis occurs not infrequently elsewhere. Cf. *Rom. and Juliet*, 2. 4. 115:

God ye good morrow, gentlemen.
God ye good den, fair gentlewoman.

19. 25 I am no Clearke, I scorne to be sau'd by my booke, i'faith I'll hang first. Of interest as suggesting an event in Jonson's own life. When he killed Gabriel Spencer in a duel in 1598, he was brought to trial, and only escaped the death-sentence by pleading the benefits of clergy. Jeaffreson found the record of this in the *Middlesex Sessions Rolls* (cf. *Athenaeum*, March 6, 1886). At the head of the indictment was printed the Clerk of the Peace's

memorandum (in Latin): 'He confesses the indictment, asks for the book, reads like a clerk, is marked with the letter T, and is delivered according to the statute, etc.'

20. 7 eggcs o'the Spit. Cf. *Ev. Man In*, 3. 3, where Cob says: 'Nay, soft and fair; I have *eggs on the spit*; I cannot go yet, sir.' On which Wheatley observes: 'This is an old proverb, meaning to be busy.' He cites other proverbs relating to roasting eggs: 'Set a fool to roast eggs and a wise man to eat them'; 'There goes some reason to the roasting of eggs.' In *As Y. Like It*, 3. 2. 38, Touchstone says: 'Truly, thou are damned, like an ill-roasted egg all on one side.' A century later the same phrase was used by Swift in his *Journal to Stella* (April 23, 1713): 'I write short journals now. I have *eggs on the spit*. This night the Queen has signed all warrants. . . .'

20. 9 Numps. Corruption of 'Humphrey'.

20. 14 Marke. An early English money of account, not a coin; a weight usually of eight ounces (two thirds of a troy pound). Its value from the thirteenth century on was 13s. 4d. In Middleton's *Chaste Maid in Cheapside*, 2. 1, the same amount is also mentioned as the price of a wedding license:

Touch. sen. How, a license?

Touch. jun. Cud's foot, she's lost else! I shall miss her ever.

Touch. sen. Nay, sure thou shalt not miss so fair a mark
For thirteen shillings fourpence.

20. 28 The *Cloister* later became one of the most corrupt places in all the Fair. Strype describes it in 1720: 'A passage from King Street into Smithfield, through a fair cloister, well paved with free-stone. On both sides of which are rows of shops, most taken up by semstresses and milliners.'—Cited by Wh. Cun. I. 114.

21. 2 A plague o'this box, and the poxe too. Pox: 'As used by the writers of the sixteenth and seventeenth centuries, the word generally means smallpox.'—*C. D.* But cf. 45. 19, 48. 36, also 2 *Hen. IV*, 1. 2. 258, 273, where syphilis is plainly referred to. The word seems to have been used in both senses.

21. 10 veluet-custerd. Cf. *T. of the Shrew*, 4. 3. 82:

It is a paltry cap,

A custard-coffin, a bauble, a silken pie.

This was one of the popular French hoods, round and somewhat sloping like the crust of a thick pie (the old custard-coffin). For cuts of French hoods, see Planché, I. 298.

21. 23 ff. Dryden, in his *Essay on Dramatic Poesy* (*Works*, 15. 353), comments on Jonson's practice of describing the characters before they appear: 'Thus, in *Bartholomew Fair*, he gives you the

pictures of Numps and Cokes, and in this [*Epicoene*] those of Daw, Lafoole, Morose, and the Collegiate Ladies; all which you hear described before you see them. So that before they come upon the stage, you have a longing expectation of them, which prepares you to receive them favorably; and when they are there, even from their first appearance you are so far acquainted with them, that nothing of their humour is lost to you.'

21. 24 making and marring. Puns on the game of this name were very common among the dramatists. It was forbidden in the second and third year of Philip and Mary, by 'An Acte to make Voyde dyvers Lycences of Houses wherein unlawfull Games bee used.' The act includes 'Bowlying Tenyse Dysyng White & Blacke Making & Marrying', etc.

21. 32 if hee meete but a Carman, etc. Cf. 2 *Hen. IV*, 3. 2. 340, where Falstaff says that Shallow sang '... those tunes to the overscutched huswives that he heard the carmen whistle, and sware they were his fancies or his good-nights.'

21. 33 finde him not talke to keepe him off. Do not chance upon a subject of conversation to keep him away.

21. 34 whistle him, and all his tunes ouer. A confusion of figurative and literal language; *whistle him*, equivalent to 'whistle his tunes'.

21. 35 a head full of Bees. Eccentric whims; cf. modern slang.

22. 4 manner of peece. Kind of person. Cf. *Tempest*, 1. 2. 56: 'Thy mother was a piece of virtue.'

22. 10 crosse and pile. 'An old game with money, at which the chance was decided according as the coin fell with that side up which bore the cross, or the other, which was called pile, or reverse: equivalent to the "heads and tails" of the present time.' *Pile* has its name from the 'small pillar of iron engraved on the top with the image to be given to the under side of coin stamped upon it; hence, the under side or reverse of the coin itself.'—*C. D.*

22. 29 Gib-cat. Tom-cat. *Gib* is a contraction of Gilbert. 1760 is the date of the first citation in *N. E. D.* showing change to the present name. Cf. Dekker, *Works*, 2. 146, where Mercury speaks of 'a Cobler of Poetrie called a play-patcher . . . condemned with his cat to be duckt three times in the Cucking-stole.'

22. 30 Hodge. 'A familiar by-form and abbreviation of the name *Roger*; used as a typical name for the English agricultural laborer rustic'.—*N. E. D.*

22. 30-36 Cf. Overbury's *Characters: A Country Gentleman*: 'Nothing under a sub poena can draw him to London: and when he is there, he sticks fast upon every object, casts his eyes away upon gazing and becomes the prey of every cutpurse.'

22. 31 would name you all the Signes ouer, as hee went. At a time when only a small proportion of the population could read, the old picture-sign was indispensable. For a great deal of interesting material see Larwood and Hotten's *History of Signboards*. Cuts opposite pp. 464, 488, 512, show the appearance of London streets when even as late as 1760 there was a sign in front of each shop. Their great variety is shown by the names of the chapters in the book referred to: 'Historic and Commemorative Signs', 'Heraldic and Emblematic', 'Animals and Monsters', 'Saints and Martyrs', 'Trades and Professions', 'Humorous and Comic', etc.

22. 32 a Parrat, or a Monkey. These probably were in the shops or shop-windows, calculated to appeal to the almost insatiable appetite of the people for marvels; cf. note on *monsters*, 52. 12.

22. 36 Bucklers-bury. Originally extending from the east end of Cheapside to Charlotte Row; it was greatly shortened by the construction of Queen Victoria Street. It seems to have been chiefly known at this time for its grocers and apothecaries. It was the latter who sold tobacco. Wheatley gives the following quotation from *Westward Ho*, 1607: 'Go into Bucklersbury and fetch me two ounces of preserved melounes (melons); look there be no tobacco taken in the shop when he weighs it.'

23. 5 allow of Iohn's reading at any hand. Approve of John's interpretation on any condition.

23. 8 and all. Also.

23. 10 What, the mischief. *What* is often used as equivalent to 'why' in elliptical expressions. Cf. *Rom. and Juliet*, 1. 5. 57: 'What dares the slave come hither—'

23. 14 your fourteene shillings worth of small ware. Referring to the box containing the license.

23. 20 Mary gip. Probably originated from *By Mary Gipsy* = "by St. Mary of Egypt"; but it became confused with this word [i. e. *gip*, in sense of 'get out', 'go long with you'].—*N. E. D.* It is in the latter sense that Wasp uses the quasi-oath here.

Mistris French-hood. The *French hood* was the most conspicuous article of dress that Mrs. Overdo wore, and her frequent allusions later prove her great satisfaction in it. The different classes in London were not entirely distinguished by dress, yet the French hood was in general a sign of rank, and consequently was affected by some of the lower classes. Cf. *Elegy* 61:

Commended the French hood and scarlet gown
The lady may'ress passed in through the town,
Unto the Spittle sermon.

A vivid description of one of its forms is given by Stubbes (*Anat. of Abuses*, 69): 'Than, on toppes of these stately turrets (I meane

their goodly heads wherein is more vanitie than true Philosophie now and than) stand their other capitall ornaments, as french hood, hat, cappe, kercher, and suche like; whereof some be of veluet, some of taffatie, some (but few) of woll, some of this fashion, some of that, and some of this color, some of that, according to the variable fantasies of their serpentine minds. And to such excesse is it growen, as euery artificers wyfe (almost) wil not stick to goe in her hat of veluet euerye day, euery marchants wyfe and meane Gentlewoman in her french-hood, and euerye poore Cottagers Daughter in her taffatie hat, or els of woll at least, wel lined with silk, veluet or taffatie.'

24. 2 VVhetston. (George Whetstone 1544?-1587?) An author of some repute in his day. The titles of several of his works suggest that they might have furnished epigrammatic and sententious remarks. The following may have been referred to in the present allusion: 'A Mirour for Magestrates of Cyties. Representing the Ordinaunces, Policies, and Diligence of the Noble Emperour, Alexander (surnamed) Severus to suppress and chastise the notorious Vices noorished in Rome by the superfluous number of Dicing-houses, Tavnars, and common Stewes: suffred and cheerished by his beastlye Predecessour, Helyogabalus.' A new title-page introduced 'An addition or a Touchstone for the Time', which gave in detail an account of the disreputable aspects of London.—*D. N. B.*

24. 9 For the use of the preterit to denote the concluded past as opposed to the future, see Maetzner, 2. 86.

24. 26 Cosset. 'A pet lamb, especially one reared by hand.'—*S. D.*

24. 29 This is the first hint that Quarlous and Winwife are about to devote themselves to Grace. It will be noticed that Quarlous is the quicker of the two; in general Winwife is content to follow his lead.

such a Cokes. The appropriateness of the young squire's name is made evident by Ford's *Lover's Melancholy*, 4. 2: 'A kind of cokes, which is, as the learned term it, an ass, a puppy, a widgeon, a dolt, a noddie.'—Cf. *Case is Altered*, 5. 1:

Wilt thou believe him, and he made a cokes,
To wait on such an antique weathercock?

24. 32 sober. Modest.

25. 4 it selfe. Yourself. Usage had not defined at this time in what sense *it* was to be employed. Of the confusion of *it* with other pronouns, Shakespeare also affords many examples.

25. 16 it will bring you to some obscure place in time. There is a hint of foul play in Quarlous' warning, and Winwife immediately follows with similarly feigned alarm. *Obscure*='gloomy'.

25. 21 ouer buy. Pay too high a price for.

26. 7 with his Sir Cranion-legs. Gifford says, 'Small, spider-like legs'; he also observes that Cranion is the fairy appellation for a fly, and cites Drayton's *Nimphidia*:

Four nimble Gnats the Horses were,
Their Harnasses of Gossamere,
Flye Cranion her Chariottere,
Vpon the Coach-box getting.

26. 17 who can hold that will away. 'Them' supplied after *hold* makes the meaning clearer. Gifford observes that this is a proverb of some age, and cites from Dunbar:

And Prudence in my eir says ay,
Quhy wad you *hold that will away*?

26. 22 for that too. Also.

26. 25 stone. Testicle.

26. 27 Katerne-peare. Catherine pear, a small and early variety.

27. 2 Batt. A contraction of Bartholomew through the intermediate form, Bart.

27. 3 fancy to the Fayre. Cf. *Much Ado*, 3. 2. 37: 'Unless he have a *fancy* to this foolery.'

27. 4 none goes thither of any quality or fashion. This suggests the interesting question, How was the Fair regarded in Jonson's time? The extreme Puritans, as Busy's words and behavior indicate, were opposed to it. Later, in 1678, the London corporation discussed suppressing, or at least limiting, it on moral grounds. On the other hand, in 1663-8, Pepys notes visiting it repeatedly, accompanied sometimes by his wife, and again by some of the nobility. Walford, in commenting on Prince George's visiting the Fair with his train in 1740, says: 'This event gave fashion to the fair, and, indeed, it had never been considered derogatory for persons in the first rank and fashion to partake in the broad humour and theatrical amusements of the place.' And in the *National Review*, 8. 438, there is the statement: 'In Charles II's reign Smithfield saw as much good company as Bath under the despotism of Beau Nash.' (Is this not, however, an exaggeration?) In 1614 the Fair had neither the great popularity that it shared with other amusements in the Restoration, nor did it experience the stern hostility that it encountered from the Puritans just before the Revolution. Two other passages in our play are important in this connection, and indicate that the Fair at this time was hardly Beau Nash's watering-place: 42. 8 ff., where Quarlous and Winwife show that they feel superior to the common people of the Fair, and express annoyance in being approached by the gingerbread woman and hobbyhorse man as likely customers; and 57. 26, where Quarlous observes in regard to Dame

Purecraft: *Shee that will venture her selfe into the Fayre and a pig boxe, will admit any assault, be assur'd of that.* Prudes and rigid moralists staid away, but probably not so strictly as from the theatres. The middle and lower classes were naturally much more conspicuous in number; however, Grace's real objection to the Fair was not because it was common, but because she must visit it in the company of Cokes. For a modern equivalent the visitors of Bartholomew Fair might well be compared with the frequenters of Coney Island.

27. 6 **O Lord, Sir!** Used elsewhere, as well, when conversing with women. In *All's Well*, 2. 2, the Clown thus constantly prefaces his remarks to the Countess, who finally turns the exclamation to ridicule.

27. 12 **and directly to the Fayre.** After modal verbs, infinitives of motion are frequently omitted. Another example is in l. 18, *must to the Fayre.*

27. 24-26 The parenthesis contains Littlewit's invocation to the Muse. Her prompt answer follows in the next line. Similarly in Act 5 Busy calls on his divinity, *Zeal* (127. 17).

27. 27 **long to eate of a Pigge, sweet Win, i'the Fayre.** 'This', says Symonds, 'like the wrath of Achilles in the Iliad, is the motive-passion of the comedy.'

27. 29 **Pye-Corner.** Pie Corner, the Smithfield end of Giltspur Street. Its name was taken from an inn on this site, the 'Sign of the Pie' (the bird). This was just at the entrance of the Fair proper. 'Pye-Corner—noted chiefly for Cooks' shops, and pigs drest there during Bartholomew Fair.'—Strype, 3. 283 (cited by Wheatley). Cf. *Alchem.* 1. 1:

. . . at Pie-corner,
Taking your meal of steam in, from cooks' stalls.

28. 3 **has maintain'd us all this seuen yeere.** Cf. Dame Purecraft's own statement as to the profits from her hypocrisy (108. 28 ff.).

28. 9 **beauteous discipline.** 'So the pretended reformation of the church was at this time affectedly called by the Puritans', remarks Gifford, who had as little sympathy with the Puritans as Jonson. Cf. *Alchem.* 3. 1:

This heat of his may turn into a zeal,
And stand up for the *beauteous discipline.*

28. 21 The very common belief in witchcraft gave opportunity for all kinds of quackery. Thornbury says: 'Every noble had his astrologer, much more every monarch; and Elizabeth consulted Dr. Dee who saw spirits.' Cf. his chapter on *Witchcraft*, 2. 112 ff.

28. 23 **motion.** Instigation.

29. 13 In many ways Busy suggests another great religious hypocrite, Molière's Tartuffe. The latter is also a glutton, and his admiring worshipper, Orgon, 'delights to see him eat enough for six' (*Tartuffe*, 1. 2).

29. 20 disease. See Glossary.

29. 22 Bartholomew-pigge. From the earliest years roast pig was peculiarly associated with Bartholomew Fair, and long was its chief dainty. Cf. *Works* of D'Avenant (fol. 1673), 290:

Now London's Chief, on Sadle new,
Rides into Fare of Bartholemew:
He twirls his Chain, and looketh big,
As if to fright the Head of Pig,
That gaping lies on greasy Stall,
Till Female with great Belly call.

29. 34 a spice of Idolatry. Cf. *Acts* 15. 29: 'That ye abstain from meats offered to idols,' etc.

29. 36 high Places. Constantly mentioned in the *Old Testament*; they were connected with the worship of the Canaanites and other heathen tribes, and many times enticed the Children of Israel into idolatry.

30. 14 tents of the wicked. Cf. *Numbers* 16. 26, *Psalms* 84. 10. Busy constantly employs Biblical phrases, yet seldom quotes directly. This was in keeping with his ignorance; Jonson thus avoided associating the Scriptures with him in ridicule.

30. 32 Rabby Busy. Busy is jocosely given the title *Rabbi* because of his constant use of Biblical language and figures, particularly of the *Old Testament*; cf. 31. 3 and note.

30. 35 comfort to the weake. Cf. 1 *Thessalonians* 5. 14.

30. 36 I will eate exceedingly. Gifford calls attention to the similar satire in *The Puritan* (1607), 3. 3:

Nich. Say that I am gone to a fast.

Sim. To a fast? Very good.

Nich. Ay, to a fast, say, with master Full-belly the minister.

Sim. Master Full-belly? An honest man: he feeds the flock well, for he's an excellent feeder.

Frail. O ay; I have seen him eat a whole pig, and afterward fall to the pettitoes.

prophesie. 'By prophecy . . . the Puritans meant those extemporaneous rhapsodies which they sometimes poured out in the heat of their preaching.'—G.

31. 3 loathing of Iudaisme, whereof the brethren stand taxed. Dr. E. N. S. Thompson suggests that this is an allusion to the Jewish tendencies in derision charged against the Puritans because of their constant use of Biblical language and illustration. 'The custom of eating a gammon of bacon at Easter, which is still kept

up in many parts of England, was founded on this, viz. to shew their abhorrence to Judaism at that solemn commemoration of our Lord's resurrection.'—*The Customs and Manners of the English*; from a manuscript in the library of Thomas Astle, cited in *The Antiquarian Repertory*.

31. 6 could neuer away. Could never agree with. Cf. 2 *Hen. IV.* 3. 2. 213:

Shal. She never could away with me.

Fal. Never, never; she would always say she could not abide Master Shallow.

ACT II.

31. 15 *Linceus*. Lynceus, one of the Argonauts, famous for his keen sight, whence the proverb: ὀξύτερον βλέπειν τοῦ Λυγκέως. Cf. Aristophanes, *Plutus*, 210.

peircing. Similarly, *peirsh*, 53. 5. For the interchange of *e* and *i*, cf. *freinds*, 122. 8, and *feinds*, 46. 16, which, according to *N.E.D.*, are variants occurring between the thirteenth and seventeenth centuries.

Epidaurian serpent. Cf. Horace, *Sat.* 1. 3. 26:

. . . in amicorum vitiis tam cernis acutum
Quam aut aquila aut serpens Epidaurius.

31. 17 *Quorum*. 'Originally certain justices of the peace, usually of eminent learning or ability, whose presence was necessary to constitute a bench.'—*N.E.D.*

31. 24 ff. This is a local allusion of great importance. The worthy worshipfull man, sometime a capitall member of this City, was a person no less distinguished than the Lord Mayor of London, Sir Thomas Hayes; and his tour of personal visitation to the places where the laws were violated, here eulogized by Overdo, he himself describes in a letter, dated 8th July, 1614, to the Lord Chamberlain, 'detailing the steps taken by him since his appointment for reforming what he found out of order in the City.' The substance of the letter is given in the *Analytical Index to Remembrancia*, 358-359: 'He had informed himself, by means of spies, of many lewd houses, and had gone himself disguised to divers of them, and, finding these nurseries of villany, had punished them according to their deserts, some by carting and whipping, and many by banishment. Finding the gaol pestered with prisoners, and their bane to take root and

beginning at ale-houses, . . . he had taken an exact survey of all victualling houses and ale-houses, which were above a thousand, and above 300 barrels of strong beer in some houses, the whole quantity of beer in victualling houses amounting to above 40,000 barrels; he had thought it high time to abridge their number and limit them by bonds as to the quantity of beer they should use, and as to what orders they should observe, whereby the price of corn and malt had greatly fallen. The Bakers and Brewers had been drawn within bounds, so that, if the course continued, men might have what they paid for, viz. weight and measure.'

31. 27 **Dog-killer, in this moneth of August.** 'In the East there are certain months in the year during which the police authorities pay a fixed reward for every dead dog brought to them, the object being as much to keep down their numbers as to guard against madness, and with this view a larger price is paid for bitches than for dogs. The practice is to stun them with a heavy stick, and so it must have been in London, according to Taylor, the Water Poet:

And last the dog-killer's great gains abounds
For brayning brawling curs, and foisting hounds.'

—Cun.

31. 29 **goe you.** Supply 'for', just as in *take you*, l. 26. Cf. Abbott, 146: 'Me, thee, him, &c. are often used, in virtue of their representing the old dative, where we should use for me, by me, etc.' Cf. *Tempest*, i. 2. 244, *1 Hen. IV*, i. 3. 98: 4. 3. 75.

32. 9 **would all men.** Would that all men. The prevailing tendency was toward brevity in speech; and this is so marked in Jonson as often to make his thought obscure. For other examples see 26. 10, 17; 35. 26; 57. 7, 21; 66. 21.

32. 10 **president.** Whalley's emendation, 'precedent', adopted also by Gifford, is not without support, for the latter word was frequently confused with *president*. But as it is quite possible that *president* may have been intended to refer to the Lord Mayor, the change is not strictly warranted.

32. 12 **a foolish Constable, or a sleepy Watchman.** The pompous stupidity of the watch, which had become almost a byword, has already been referred to. We have an illustration of it later in Haggise and Bristle.

32. 17 **an honest zealous Pursiuant, for a Seminary.** The *Pursivant* was a state messenger employed to summon papists and offending Puritans before the spiritual courts (cf. Neal, i. 273). *Seminary* was a name familiarly applied to one who had studied abroad at a Catholic seminary; nine schools of this kind, located at Rome, Madrid, Ghent, etc., were established between 1569 and

1624 for the education of the English youth (Neal, 1. 221). The *seminaries* were forbidden residence in England, and such as disobeyed were the objects of severe persecution. Cf. Stow's *Annales*, 1217: 'The 19 of January [1586], Nicholas Deuerox was condemned for treason, in being made a *Seminary priest* at Reimes in France, since the feast of Saint Iohn Baptist, in *Anno primo* of hir maiesties raigne, and in remaining here after the terme of fortie daies after the session of the last Parliament'. Also cf. *Harl. Miscel.* 3. 38 (London, 1809).

32. 20 *by your leaue*. The introduction of this conventional phrase into a soliloquy may seem strange, but finds its justification in that the Justice is speaking out of character and addressing the audience. This same phrase is the subject of a quibble in the drunken *vapours*, 92. 1-4.

32. 25 *courts of Pye-pouldres*. Such courts in England seem to have originated with the fairs. They have existed at all the European fairs and at the Norman, Italian, and early Roman markets. Walford traces them back even to ancient Greece, and says: 'Demosthenes makes it plain that all causes relating to the festival of Bacchus were heard on the spot'. The jurisdiction of this court is well described in the *Statutes of the Realm*: 1477-8, 17^o Edw. IV. 'ITEM, Whereas divers Fairs be holden and kept in this Realm, . . . to every of the same Fairs is of Right pertaining a Court of Py-powders, to minister in the same due Justice in this Behalf; in which Court it hath been all times accustomed, that every Person coming to the said Fairs, should have lawful Remedy of all manner of Contracts, Trespasses, Covenants, Debts, and other Deeds made or done within any of the same Fairs, during the Time of the same Fairs, and within the Jurisdiction of the same.' Cf. Blackstone's *Commentaries*, 3. 4. 1: 'The lowest, and at the same time the most expeditious, court of justice known to the law of England . . . It is a court of record, incident to every fair and market . . . its jurisdiction extends to administer justice for all commercial injuries done in that very fair or market, and not in any preceding one. So that the injury must be done, complained of, heard and determined, within the compass of one and the same day, unless the fair continues longer. The court hath cognizance of all matters of contract that can possibly arise within the precinct of that fair or market; and the plaintiff must make oath that the cause of action arose there.' Its name is a corruption of the French *pieds poudreux* (dusty feet), as is shown by the following from the *Regiam Majestatem*, 1609, cited by Walford: 'Gif ane stranger merchand travelland throw the Realme, havand na land, nor residence, nor Dwelling within the schirefdome, bot

vaigand fra ane place to ane other, quha therefore is called Pied Puldreaux, or dustifute.' A Court of Pie-powder still exists at Stourbridge Fair (near Cambridge), at the fair of Newcastle-upon-Tyne, etc.

32. 26 during the three dayes sometimes to sit as Iudge. The time of the Fair included St. Bartholomew's Day, the afternoon preceding, and the day following, August 23-25.

32. 27 enormities. Breaches of the law. Cf. Addison, *Guardian*, 116: 'There are many little *enormities* in the world, which our preachers would be very glad to see removed.'

32. 28 this the cloud that hides me. An allusion to Aeneas, enveloped in a cloud which prevented his being seen as he entered Carthage (cf. *Aeneid*, I. 412).

32. 30 On Iunius Brutus. While there is no very striking similarity between the Roman hero and Overdo, the comparison is strictly in keeping. To the Justice, his task is not less than that of saving the republic.

32. 31 In Brome's *The Weeding of the Covent-Garden*, I. 1 (1658), Cockbrayne, a Justice of the Peace and the Weeder of the Garden, echoes these lines, 'And so as my Reverend Ancestor Justice Adam Overdoe, was wont to say, In Heavens name and the Kings, and for the good of the Commonwealth I will go about it.'

33. 1 The Fayre's pestelence dead. In 1593 and in 1603, no fair was held because of the plague then prevailing. The same happened later in 1625, 1665, and 1666.

33. 9 As will be seen from the last clause of the *Proclamation by City of London*, which I quote in part, the selling of impure breadstuffs was illegal. A similar warning is to be found in the *Crye in Sturbridge Fayer*, 1548, in substance repeated each year down into the nineteenth century.

PROCLAMATION BY CITY OF LONDON.—1604.

The Right Hon. the Lord Mayor of the City of London, and his right worshipful Brethren the Aldermen of the said City, streightly charge and command, on the behalf of our Sovereign Lord the King, that all manner of persons, of whatsoever estate, degree, or condition they be, having recourse to this fair, keep the Peace of our said Sovereign Lord the King. That no manner of persons make any congregation, conventicle, or affrays, by which the same peace may be broken or disturbed, upon pain of imprisonment and fine, to be made after the discretion of the Lord Mayor and Aldermen. Also that all manner of Sellers of wine, ale, or beer, sell by measures ensealed, as by gallon, pottle, quart and pint, upon pain that will fall thereof. And that no person sell any bread, but if it keep the assize, and that it be good and wholesome for man's body, upon pain that will fall thereof.—Cited by Walford, 191.

33. 12 Ione. Joan, a name common in the kitchen and cottage (Yonge's *Hist. of Christian Names*, I. 113). Cf. *L. L. Lost*, 5. 2. 939; also *Epigram* 42, *On Giles and Joan*.

33. 14 hobby-horses. Thus described by Strutt, *Sports and Pastimes*, 224: 'The hobby-horse which seems latterly to have been almost inseparable from the morris-dance, was a compound figure; the resemblance of the head and tail of a horse, with a light wooden frame for the body, was attached to the person who was to perform the double character, covered with trappings reaching to the ground, so as to conceal the feet of the actor, and prevent its being seen that the supposed horse had none. Thus equipped, he was to prance about, imitating the curvetings and motions of a horse.'

33. 15 I pay for my ground. Stallage and piccage (money paid for the privilege of breaking ground for the erection of a booth) were the sources of considerable revenue to the lord of the fair.

33. 16 for all thou art parcell-poet, and an Inginer. It is commonly agreed that in the character of Lanthorn Leatherhead Jonson had Inigo Jones in mind. Fleay notes in regard to this (*Eng. Drama*, 1. 378): 'That Lantern Leatherhead the puppet-man is Inigo Jones I cannot doubt. Jones had prepared the show part of Daniel's *Tethys' Festival*, 1610, June 5, just after the rupture between Jones and Jonson, who worked together till 1609, Feb. 2. He is "parcel poet and an inginer", his poetry consisting of his doggerel to Coryat's *Crudities*, 1611, June 7. His "velvet jerkin" is mentioned [63. 27]; he is sought for "at your great city suppers", such as the mask of the *Four Seasons* (q.v.), "can set out a mask", and "engrosses all" [63. 25], (compare Dominus Do-all in *The Expostulation*); puts down Cokely as puppet-master (compare *The Tale of a Tub*), and "baited the fellow in the bear's skin", the "fighting bear of last year" in *Love Restored* (q.v.); he succeeds Captain Pod as motion-master [106. 8]; is the mouth of the dumb shows [113. 29] (compare *The Expostulation* with its "lantern-lerry" and *Tale of a Tub* with its "lantern-paper", which allude to the very name in this play); presents nothing but what is licensed by authority with the Master of the Revels' hand to it, etc., etc. This is all Jones.' Jones had gone to Italy in the summer of 1613, and was still absent at the time of the production of *Bartholomew Fair*. As Gifford has observed (he reluctantly admits that there may be possibly some allusion to Jones), there is nothing bitter or malignant in the satire.

parcell-poet. 'Petty poet'; 'poetaster'; also used by Dekker in *Satiro-mastix*: 'the *Parcell-Poets* shall Sue thy wrangling Muse.' The same term occurs in *Staple of News*, 'Persons of the Play'; cf. *parcel-gilt*, 2 *Hen. IV*, 2. 1. 94; *parcel-guilty*, *Poetaster*, 5. 1.

33. 17 and make a ballad of thee. This way of revenging one's self is also suggested in 1 *Hen. IV*, 2. 2. 48: *Fal.* 'An I have not *ballads made on you all* and sung to filthy tunes, let a cup of sack be my poison.'

33. 19 **Arsedine**. 'A gold-coloured alloy of copper and zinc, rolled into very thin leaf, and used to ornament toys, etc.; "Dutch gold", "Manheim gold"'.—*N.E.D.*

33. 22 **charme**. 'To overcome or subdue'.—*N.E.D.*

34. 1 **What doe you lacke**. 'Merchandise of almost every description was formerly "carried and cried" in the streets. When shops were little more than open shanties, the apprentice's cry of "What d'ye lack what d'ye lack my masters?" was often accompanied by a running description of the goods on sale, together with personal remarks, complimentary or otherwise, to likely and unlikely buyers'.—*Tuer's Old London Street Cries*.

34. 10 **wading**. Making way against difficulties or embarrassments.

34. 14 **Ursula** (cf. *M.L.* derivation, meaning a 'she bear') is certainly very appropriate for the huge, waddling pig-woman. The name seems to have been common, particularly among servants. Cf. *T. G. of Ver.* 4. 4. 122; *Much Ado*, 3. 1. 4.

who would weare out their youth. *Their* was often used instead of *his* when the antecedent was general. Even such ungrammatical forms as the following were not uncommon: 'But God send every one *their* heart's desire!'—*Much Ado*, 3. 4. 60.

34. 17 **what Moone-calfe**. A comma after *what*, and an exclamation point at the end, improve the punctuation. *What* is an exclamation of impatience (cf. Franz, 84, 157), as in *J. Caesar*, 2. 1. 1: 'What, Lucius, ho!' Abbott, p. 54, suggests that some ellipsis is to be supplied, 'What (is the matter)?'

Moon-calf was a name commonly applied to ugly or deformed persons; cf. *Tempest*, 2. 2. The original myth regarding the moon-calf is given by Pliny in his *Natural History*, 10. 64: 'Molas, de quibus ante diximus, gigni putant, ubi mulier non ex mare, verum ex semetipsa tantum conceperit', etc.

34. 24-25 The comparison is between the zigzag or serpentine path that one makes as he walks, swinging a watering-pot, and that left by Ursula dripping perspiration as she waddled along. Cf. 1 *Hen. IV*, 2. 2. 116:

Falstaff sweats to death,
And lards the lean earth as he walks along.

34. 35 **mornings dew**. Cf. modern 'mountain-dew'.

35. 4 **Changeling**. In the myth that fairies often change a newborn babe in its cradle, they are usually charged with substituting an infant that is ugly or stupid. This term of revilement was occasionally equivalent to 'idiot'.

35. 7 **Stote**. Weasel; he is called the latter name in 43. 22. It was appropriate because of his leanness, which must have made

him an amusing contrast to his fat mistress. *Stote* was also a term of contempt.

35. 11 Punke, Pinnace and Bawd. 'The usual gradation in infamy. A *pinnace* was a light vessel built for speed, generally employed as a tender. Hence our old dramatists constantly used the word for a person employed in love-messages, a go-between in the worst sense, and only differing from a bawd in not being stationary'.—G.

35. 26 Tapster. In apposition with *hee*, preceding line.

35. 28 I will ha' made. There was confusion at this time in the use of 'shall' and 'will'. *Will* in the first person denoted futurity as well as purpose.

35. 29 For a busy booth Ursula's stock of tobacco might seem absurdly small; but when one considers the price (cf. note 49. 29), and also the fact of its being sold by pipefuls, her supply is not so despicable. Traill (3. 572) mentions the letting of pipes by landladies, for which they charged the same as Ursula.

all my whole. Cf. *Mer. of Venice*, 3. 4. 81: 'I'll tell thee *all my whole device*'.

tabacco. Fairholt, *Tobacco*, 46: 'The Spanish name, *tabaco*, given to it by Hernandez ultimately triumphed over all, and became (with slight variations) that universally recognized over the world. The Spaniards still use the name in its old purity of spelling; the Portuguese and Italians add an additional letter and term it *tabacco*; we alter the first vowel improperly and call it *tobacco*'. For theories regarding the uncertain origin of the name, see *C.D.*; also Fairholt, 14 ff.

35. 30 Coltsfoot. The great popularity of tobacco and its high price gave many temptations to adulteration. Cf. Dr. Barclay of Edinburgh, *Nepenthes*, 1614 (cited by Fairholt, *Tobacco*, 71): 'Avarice and greedines of gaine have moved the marchants to apparell some European plants with Indian coats, and to enstal them in shops as righteous and legitimate tobacco . . . they sophisticate and farde the same [Florida tobacco] in sundrie sortes, with black spice, galanga, aqua vitae, Spanish wine, anise seedes, oyle of Spicke, and such like'. Also *Alchem.* 1. 1, where Face says of Druggers:

He lets me have good tobacco, and he does not
Sophisticate it with sack-lees or oil,
Nor washes it in muscadell and grains,
Nor buries it in gravel, under ground,
Wrapp'd up in greasy leather.

35. 31 be to seek in smoak. *To seek*: 'At a loss; without knowledge, experience or resources; helpless: used adjectively, usually with *be*'.—*C.D.*

35. 34 ff. Devices for giving small measures are naturally common where trade is transient, as at a three days' fair. The small measures of ale are satirized in a description of Bartholomew Fair in 1655, cited by D'Urfey, *Pills to Purge Melancholy*, 4. 169:

To London che came, hearing of the Fame
Of a Fair they call *Bartholomew*. . . .
For a Penny you may zee a fine Puppet-play,
And for Two-pence a rare piece of Art;
And a Penny a Cann, I dare swear a Man,
May put zix of 'em into a Quart.

36. 5 mis-take away the bottles. Gifford says: 'This practice was so common, that the expression became a cant phrase for private stealing'. Cf. *Masque of Augurs*: 'To fetch bouge of court, a parcel of invisible bread and beer for the players (for they never see it); or to *mistake* six torches from the chandry, and give them one'. Also Donne, *Sat.* 5. 63-68.

36. 17 O Tempora! O mores! Cf. Cicero, *Catiline*, 1. 2.

36. 18 this one grievance. The selling of ale and beer according to standard measures was enjoined upon the traders of the Fair by the Mayor's Annual Proclamation (cf. note on 33. 9).

36. 26 Nephew. Used in anticipation of *Aunt*, 1. 34.

36. 29 Arthur of Bradley. Long a proverbial and popular character; there are many ballads about him, chiefly descriptive of his wedding. See Ebsworth's *Choyce Drollery* (166-175, 397-402), *Merry Drollery* (312-317). I cite the first two stanzas of a ballad on this character contained in the latter work (a reprint of the *Merry Drollery*, 1661):

Saw you not *Pierce* the Piper,
His Cheeks as big as a Myter,
Piping among the Swains
That's down in yonder Plains:
Where *Tib* and *Tom* doth tread it,
And youths the hornpipe lead it,
With every one his carriage
To go to yonder Marriage,
For the honour of *Arthur of Bradley*,
O brave *Arthur of Bradley*, O fine *Arthur of Bradley*,
O brave *Arthur of Bradley*, oh.

Arthur hath gotten a Lass,
A bonnier never was;
The chiefest youths in the Parish
Come dancing in a *Morris*,
With Country Gambols flouncing,
Country Wenchies trouncing,
Dancing with mickle pride,
Every man his wench by his side,
To the honour of *Arthur*, etc.

There is nothing in this or in the other versions of the ballad which I have seen, to indicate that Arthur was demented. Ebsworth, however, tells of a modern version attributed to a comic singer and actor, Taylor, at the beginning of the nineteenth century in which 'the bridegroom is of a Petrucio cast, in disposition and attire', and thinks this had some traditional fragment of Elizabethan times for its origin. The dance accompanying this ballad was wildly merry and frolicsome, much used at weddings. Mooncalf's *I ha' bin one o' your little disciples* means that he had joined in these gaities. Cf. *Robin Hood's Birth, Breeding, Valor and Marriage* (printed in Dryden's *Miscellany*, 1716; included in Child's *Ballads*, 3. 217):

Before we came to it, we heard a strange shouting,
And all that were in it lookd madly;
For some were a bull-back, some dancing a morris,
And some singing *Arthur-a-Bradly*.

36. 34 Overdo, enthusiastic at the success of his disguise, is attempting to talk like a wild young gallant.

37. 3 and thou drawest on holy daies. Analogous to 'holiday attire'?

37. 5 handsell. 'The first money taken by a trader in the morning, a luck-penny'.—*N.E.D.*

37. 7 Aunt. 'Gossip', and not 'bawd' as Whalley and Gifford think it means here. It is similarly used in *M. N. Dream*, 2. 1. 51. Another meaning for *aunt* is given by Nares, but as it is not supported by the *N.E.D.*, it is to be distrusted: '*Aunt* was also the customary appellation addressed by a jester or fool, to a female of matronly appearance; as uncle was to a man. This appears in the justice's personification of a fool, Barth. Fair, act II, 1, where he by no means intends to provoke the old lady, nor does she take offence'.

37. 16-17 The route from Newgate to Tyburn was by way of Holborn; after passing Fetter Lane and approaching to Farringdon Street, it mounted *Holborn Hill*, which disappeared together with the name, on the construction of Holborn Viaduct in 1869. Cf. Dryden's *Limberman*, 4. 1:

Aldo. Daughter Pad, you are welcome: What, you have performed the last Christian office to your keeper; I saw you follow him up the heavy hill to Tyburn.

37. 22 A cutpurse of the sword! the boote, and the feather. Cf. the rogue of to-day, interested in horses and the race-track, wearing clothes of the loudest pattern, and flashing a big diamond stud.

37. 25 Turne-bull streete. Cf. note on *Turnbull*, 'Persons of the Play', p. 4.

37. 27 *cowes vdders*. Mammon (*Alchem.* 2. 1), telling of the luxuries he is about to enjoy as he comes to wealth, mentions:

. . . the swelling unctuous paps
Of a fat pregnant sow, newly cut off,
Drest with an exquisite, and poignant sauce.

38. 3 *no malice in these fat folkes*. This at once suggests the well known passage in *J. Caesar*, 1. 2. 192: 'Let me have men about me that are fat', etc.

38. 5 *vapours*. For this word, which occurs often in our play (sixty-nine times) and with various shades of meaning, we have a partial definition by the author (90. S. D.): *Their game of vapours which is nonsense. Every man to oppose the last man that spoke: whethe it concern'd him or no*. In this sense it means: A hectoring, bullying form of speech where there is constant contradiction, intended to arouse real or mock quarrels (cf. 38. 5, 43. 16, 90. 1). It is further used, generally in the singular, but occasionally in the plural, in the sense of: Humor, disposition, conceit, fancy, caprice, whim (46. 2, 76. 3, 98. 25); and, again: Ill feelings or disorder (56. 32). There is also a transitive verb made from the noun: To hector with, bully or insult, in order to start a quarrel (46. 3, 5, 6, 7); To humor (41. 17). Coleridge observes (*Literary Remains*, 2. 283): 'It is not often that old Ben condescends to imitate a modern author; but master Dan. Knockem Jordan and his vapors are manifest reflexes of Nym and Pistol'. And Gifford remarks: 'There is no doubt that this is an exact copy of the drunken conversation among the bullies, or roarers, of those times: It is, however, so inexpressibly dull that it were to be wished the author had been content with a shorter specimen of it. His object undoubtedly was to inculcate a contempt and hatred of this vile species of tavern pleasantry; and he probably thought with Swift, when he was drawing up his *Polite Conversation*, that this could only be done by pressing it upon the hearer to satiety'. The following are the lines in which the word occurs; the looseness with which the noun was used—the context often giving no clue to the precise meaning—would make it impracticable to classify these occurrences according to significance: Noun sing. 41. 16, 18; 42. 35; 46. 2 (twice); 76. 3; 91. 28, 29, 30, 31, 32, 34; 92. 34; 93. 4, 6, 9, 14, 32; 98. 25, 26, 28; 99. 24; 100. 8; 117. 5, 6, 26. Noun plural, 38. 5, 8, 26, 27; 39. 6, 10; 40. 33; 43. 13, 16, 18; 44. 17; 45. 34, 35; 46. 8 (twice); 56. 32, 35; 57. 7; 89. 18; 90. 1, 21, S. D. (twice); 92. 15; 94. 6, 11; 96. 16; 98. 16; 99. 16; 116. 16, 28; 117. 20; 122. 4, 5; 125. 23; 126. 26; 130. 10. Verb trans. 41. 17; 46. 3, 5, 6, 7.

38. 13 **Dan. Knockum: Iordane.** Jordan seems to have been the name by which Knockem was familiarly known among his associates, but not his surname as the punctuation of Whalley's and Gifford's texts would indicate. The word commonly denoted the chamber utensil (see puns, 38. 31, 96. 1); hence when applied to individuals, a term of abuse (cf. *jordan*, *N.E.D.*). For a contemporary's sharp delineation of the typical Smithfield horse-courser, see Overbury's *Characters*, 'An arrant Horse-courser'.

38. 20 **Shee battens with it.** *With* is an unusual preposition to employ with *batten*; however, cf. Milton, *Lycidas*, 29: 'Battening our flocks *with* the fresh dews of night.'

38. 22 **after game.** 'A second game played in order to reverse or improve the issues of the first.'—*N.E.D.*

38. 28 **Neuer tuske, nor twirle your dibble.** *C.D.* defines *tusk* (with particular mention of this passage): 'To gnash the teeth, as a boar', and *N.E.D.* gives as a conjecture that by *dibble* was meant the moustache. These I regard as the best explanations. Gifford, however, suggests that *dibble* may mean the 'spade beard' common at this time, and Cunningham identifies *tusks* with mustachios. For an excellent description and cuts of the styles of wearing the beard, see 'The Ballad of the Beard', *Percy Soc. Early Eng. Ballads*, 27. 121.

38. 32 **Lyon-chap.** Lion-chop or -jaw.

39. 3 **foundring thee i'the bodie.** Foundring has the not unusual meaning of destroying or causing to collapse utterly. Of its special meaning as applied to horses (and incidentally to Ursula) we may gain further information from Markham's *Maister-Peece*: 'Evill and grosse humours . . . doe at length oppresse and almost confound the whole body, absolutely taking away from him all his strength, insomuch that he can neither goe nor bow his joynts, nor being laid, is able to rise againe . . . [often] it proceedeth from suffering the horse to drinke too much in his travaile being very hot, whereby the grease being suddenly cooled, it doth clap about, and suffocate the inward parts.'

39. 7 **and thy grasse scour'd.** Gifford says that Knockem's conversation 'is made up of scraps from the stable, which call for no explanation.' Cunningham does not dismiss the difficulties so boldly, but acknowledges he can make no sense out of this particular phrase except by omitting *thy*, or by changing it to 'thy guts grass-scoured.' No such emendation, however, is needed; *grasse* is for 'grasso', a horse-leech's term, thus defined by Markham: 'Which is any manner of fat, is hot and moyst, and doth ripen and soften.' 'Scourings', further to quote Markham, 'are those wholesome, naturall and gentle purging medicines, which stirring up no great

Fluxe of humours, doe onely keepe the body cleane from such evils as would arise and grow.'

39. 8 **wench.** 'Not always in a bad sense, as at present, but used as a general familiar expression, in any variation of tone between tenderness and contempt.'—Schmidt.

39. 15 **token.** During the reign of Elizabeth private tokens were issued of lead, tin, latten, and leather. In James I's reign copper tokens were used, but the monopoly of striking them was conferred upon individuals. After the Civil War the monopoly lapsed, and the result was an issue of copper tokens by the principal tradesmen. In 1672 an authorized copper coinage of farthings and half pennies was undertaken and the tokens fell into disuse.—Abridged from Poole, 128-129.

39. 16 **Ha' you any cornes 'i your feete, and toes?** As Gifford observes, Shirley mentions this old street cry in the *Constant Maid*, 2. 2.

39. 17 **Mouse-trap, or a Tormentor for a Flea.** Cf. Taylor's *Travels of Twelve-pence*:

I could name more, if so my Muse did please,
Of *Mouse Traps*, and *tormentors to kill Fleas*.

Heywood, *Rape of Lucrece*, Appendix: 'Buy a very fine *Mouse-trap* or a *tormentor for your Fleaes*.' A flea-trap is also mentioned in Beaumont and Fletcher's *Bonduca*, 2. 3.

39. 22 **the Ferret and the Coney.** These were rogues' terms in common use. Dekker's *Lanthorne and Candle Light*, 1609 (*Works*, 3. 228 ff.), contains a chapter on 'Ferreting. The Manner of vndooing Gentlemen by taking vp of commodities', in which occurs the following: 'This *Ferret-Hunting* hath his Seasons as other games haue, and is onely followed at such a time of yeare, when the Gentry of our kingdome by riots, hauing chased them-selues out of the faire reuenewes and large possession left to them by their ancestors, are forced to hide their heads like Conies, in little Caues and in vnfrequented places: or else being almost windles, by running after sensuall pleasures to feircely, they are glad (for keeping them-selues in breath so long as they can) to fal to Ferret-hunting, y^e is to say, to take vp commodities. . . . The Cittizen that sells them [the commodities] is the *Ferret*.' The *Coney* was the dupe, the gull, the victim of the cony-catcher.

'*Coney* was often spelt "cunny", being pronounced so as to rhyme with "money." The vowel did not acquire the present *ō* until the nineteenth century.'—*N.E.D.*

39. 25 **A dozen of diuine points, etc.** *Points* were laces with tags at the end, serving for buttons to hold the clothes together. Cf. 1 *Hen. IV.*, 2. 4. 238:

Fal. Their points being broken,—
Poins. Down fell their hose.

In regard to *garters*, cf. Planché, 1. 199: 'They were, in the time of James I, small sashes of silk, tied in a large bow, and the ends of point lace.' In regard to the ballad itself, cf. an old song, which Cunningham refers to, reprinted by the Percy Society, *Satirical Songs and Poems on Costume*, 'A dossen of Points, sent by a Gentlewoman to her Lover for a Newe Yeares Gifte.' The conclusion indicates its character:

With these twelve vertuous points,
Se thou do tye thee round,
And lyke and love this simple gifte,
Till better may be found.
Yet one point thou dost lacke,
To tye thy hose before:
Love me as I love the, and shall,
From hence for evermore.

Fairholt (the editor) comments on this ballad: '[It] appears to be a production of the early part of Elizabeth's reign. I believe it to be the very ballad alluded to by Ben Jonson, in his comedy of *Bartholomew Fair*.'

40. 14 The dress of the lawyer's clerk, as well as of the serving man, afforded a disguise not uncommon, for the thief frequenting fairs, St. Paul's, etc.

40. 24 *flye the purse to a marke*. 'To fly at mark. Generally said of a Goshawk when, having "put in" a covey of partridges, she takes stand, marking the spot where they disappeared from view until the falconer arrives to put them out to her.'—Harting. The same expression is used in the Induction of the *Magnetic Lady*: 'Fly everything you see to the mark and censure it freely.' Dekker in his *Lanthorne and Candle-Light* tells how terms of hunting and falconry were similarly used by rogues in their cozenage.

40. 27 *your friendship (Masters) is not now to beginne*. That is, they had worked together before, and the directions of procedure were quite unnecessary.

40. 34 *and good whimsies*. Nearly equivalent to 'humors', or 'vapors'. Cf. *Staple of News*, 4. 1:

Now I think of it,
A noble *whimsy's* come into my brain:
I'll build a college.

41. 4 *Very passionate, Mistresse*, etc. Cunningham aptly refers to Lamb's *Dissertation upon Roast Pig*: 'Now he is just done. To see the extreme sensibility of that tender age, he hath wept out his pretty eyes—radiant jellies—shooting stars—'.

41. 5 *melancholy*. Cf. *Ev. Man In*, 1. 3, where Knowell charges Stephen with being melancholy, and where Stephen later expresses

this resolve: 'Why, I do think of it; and I will be more proud, and *melancholy*, and gentleman-like than I have been, Ile ensure you.' Wheatley notes: 'One of the fantastic humours of the gallants of this day was the assumption of 'a melancholy and abstracted air . . . This appearance of abstraction was thought to be a sign of gentility, and in one of the spurious Shakespearean plays, *Life and Death of Lord Cromwell*, Act III, sc. 2, almost the same words are used as are put into Stephen's mouth in l. 132—"My nobility is wonderful *melancholy*: Is it not most gentlemanlike to be *melancholy*?"'

41. 12 **strange woman**. 'The scripture phrase for an immodest woman, a prostitute. Indeed this acceptance of the word is familiar to many languages. It is found in the Greek; and we have in Terence—*pro uxore habere hanc perigrinam*: upon which Donatus remarks, *hoc nomine etiam meretrices nominabantur*.'—G.

41. 13 From Ovid, *Metamorphoses*, 15. 871.

41. 16 and store! And plenty.

41. 21 **Goshawke**. Employed in falconry, being flown at pheasant, mallard, wild goose, hare, and rabbit; often very fierce. Cf. Dekker, 2 *Honest Whore*, 3. 3: 'We hear of two or three new wenches are come up with a carrier, and your old *goshawk* here is flying at them.'

42. 5 **comfortable bread**. 'Spiced gingerbread'.—G.

42. 6 **Ceres selling her daughters picture**. Proserpine's.

42. 16 ff. Apparently Knockem had been Edgworth's teacher in the art of cutting a purse, and so was free to demand a large part of his gains. Greene (*Works*, 10. 110 ff.) gives a vivid picture of an 'old Coole' (cut-purse) and his 'young toward scholler' at work.

42. 24 **roar'd as loud as Neptune**. As loud as the sea. There is a play here on the word *roar'd*, which is used in the previous line in the sense of talking in a swaggering, bully-like manner.

42. 25 **as likely an inconuenience**. As pleasing an absurdity.

42. 31-32 A similar consciousness of superior rank or character on the part of Winwife and Quarlous, is several times manifested. In l. 8 Knockem sees this and charges Winwife with being proud. Cf. 16. 33, 42. 8, 101. 9.

43. 1 **my Punque, cold, Sir**. Not fevered by passion, that is, considering her profession, not at all.

43. 4 **the bottle is almost off**. Almost gone, or drunk. Cf. *Drinke it off* (100. 23).

43. 19-20 For the irregularity in the conditional sentence; cf. *Hamlet*, 2. 2. 534-540:

But if the gods themselves did see her then . . .
The instant burst of clamour that she made, . . .
Would have made milch the burning eyes of heaven.

As Abbott remarks: 'The consequent does not always answer to the antecedent in mood or tense. Frequently the irregularity can be readily explained by a change of thought.'

43. 25 **would my Booth ha' broake.** Become bankrupt, a play upon *credit* in the preceding line.

43. 30 **and be curst a while.** Gifford compares this with 'be naught awhile' (*As Y. Like It*, 1. 1. 39), equivalent to 'the mischief on you', and quotes several passages to show that this was a proverbial curse.

43. 31 **Body o'the Fayre.** A curious pseudo-oath, formed in imitation of 'Body of Christ', which was common in its many corruptions; cf. 46. 35.

44. 4 **'Gear** or *geer* used to be one of the hardest-worked words in the English language. It meant matter or material of any and every sort and kind. Smithfield (more particularly Cow Lane) was the recognized place for coachmakers, just as Long Acre now is, with respect to the use to which Ursula's "geer" was to be turned.'—Cun. [Curious English, this of Cunningham's! Who will explain the subtlety of his last clause?] Coleridge (*Literary Remains*, 2. 283) observes: 'Good! but yet it falls short of the speech of a Mr. Johnes, M.P., in the Common Council, on the invasion intended by Buonaparte: "Houses plundered—then burnt;—sons conscribed—wives and daughters ravished, &c., &c.— But as for you, you luxurious Aldermen! with your fat will he grease the wheels of his triumphal chariot!"'

44. 12 **fennel.** *Fennel*, as also mint and parsley, was commonly eaten with fish (see *Our Eng. Home*, 70).

44. 14 **Is shee your quagmire.** Owners of large stables commonly have a bog or miry spot where the horses may stand when they are lame, etc.

44. 25 Allusions to people of the Low Countries in the Elizabethan dramatists were nearly always of a humorous turn; the epithets, 'butter-box', 'butter-bag', 'butter-mouth',* were contemptuously given to the Dutchmen because of the great quantity of butter eaten by them (cf. 'butter-box', Grose's *Lexicon Balatronicum*).

44. 31 **leane playhouse poultry.** An allusion to the birds employed in the cockfights popular at this time. Boulton's *Amusements of Old London*, 1. 171-206, well describes this sport.

44. 37 **sweating Sicknesse.** So called from the 'deadly burning sweate', the first symptoms of the fatal plague that devastated England several times. Stow thus describes its ravages in London and Northern England in 1551: 'Certaine it is that in London in few daies 960. gaue vp the ghost . . . people beeing in best

health, were sodainely taken, and dead in fower and twentie houres, and twelue, or lesse, for lacke of skill in guiding them in their sweat.'—*Annales*, 1023.

45. 1-2 An allusion to the French pox. Equivalent to the common curse 'pox on you' or 'plague take you'.

Though they be o'scarlet refers to *breech* and not to *patch*. 'Breeches' (plural) was the form of the word most commonly used, and in the present instance the pronoun agrees with the plural significance of its antecedent, and not with its singular form, in the speech of the uncultured Ursula.

45. 5 **Cuckingstoole.** 'An instrument of punishment formerly in use for scolds, disorderly women, fraudulent tradespeople, etc., consisting of a chair (sometimes in the form of a close-stool), in which the offender was fastened and exposed to the jeers of the bystanders, or conveyed to a pond or river and ducked.'—*N.E.D.* Cf. Brand, 3. 102-108. The etymologies suggested by Gifford (from 'cuckquean') and by Blount, quoted by Brand (from 'ducking-stool', or perhaps 'choking-stool'), are not supported by *N.E.D.* It seems to be made up of 'cuck', to avoid excrement, and 'stool'.

45. 7 A reference to the pond within the limits of the Fair. Of this Stow says: 'Horsepoole, in West Smithfield, was some time a great water; and because the inhabitants in that part of the city did there water their horses, the same was in old records called Horsepoole; it is now [1598] much decayed, the springs being stopped up, and the land water falling into the small bottom, remaining inclosed, with brick, is called Smithfield pond.'—*Survey of London*, 7.

45. 9 **hedge bird.** 'A person born, brought up, or accustomed to loiter under a hedge; a vagrant; a sturdy vagabond; a footpad.'—*N.E.D.*

45. 14 **Mrs. Commodity.** Another reference to the method of raising money by 'commodities'; cf. 10. 21 and note.

45. 19 **pil'd, and double pil'd.** Peeled, stripped of hair, bald (from the French pox); cf. *bald thrasher*, 45. 25; *Meas. for Meas.* 1. 2. 35; also see *piled* in Schmidt.

45. 31 **I'll set you gone.** I'll cause you to be gone.

46. 17 **I ha' lost a limb in the seruice.** Language of the army or navy. Ursula undoubtedly had associated with rough characters of each. The diction of the common people had many, even technical terms of the sea, as is to be seen in *Tempest*, *T. Night*, and other plays. Cf. 57. 24 and note.

46. 27 **race-Bawd.** An unusual combination, apparently suggested by race-horse; ironical as applied to the fat Ursula.

46. 30 Sometimes the cutpurses started street fights or feigned them among themselves in order to secure their 'purchases' in the

confusion. Greene in 'A Dispytation between a Hee Conny-catcher and a Shee Conny-catcher' (*Works*, 10. 215), describes how a farmer was thus relieved of a purse containing £40; in 10. 180, he describes a similar trick by which a countryman coming to the rescue of a rogue, lost a costly gold chain and purse, stolen by the man he sought to help.

46. 32 Edgworth was an accurate observer and had a shrewd wit; this was true of most of the cutpurses. The gallants were spendthrifts who passed much of their time devising how to raise money. Quarlous and Winwife, though not penniless, felt the need of seeking wealthy matches.

47. 1 **Mallanders.** 'A kind of dry scab, growing in the form of lines or strekes over thwart the very bought or inward bent of the knee, and hath hard hairs with stubborne rootes, like swines bristles, which corrupted and cankereth the flesh.'—Markham, *Maister-Peece*.

scratches. 'Long, scabby & dry chappes, or rifts, growing right up and downe, and overthwart on the hinder leggs . . . the Scharches are above the fet-lock.'—*Ibid*.

crowne scabbe. 'A stinking and filthy scabbe, breeding round about the cornets of the hoofe, and is a cankerous and painful sorrance.'—*Ibid*.

47. 2 **quitter bone.** 'A hard round swelling upon the Cronet of the hoofe, betwixt the heele and the quarter, and groweth most commonly on the inside of the foote.'—*Ibid*.

47. 3-5 The disease alluded to, French pox or syphilis, was extremely common at this time. The *Hospitall* is of course St. Bartholomew's, on the south side of Smithfield and overlooking the Fair. Traill (3. 564) quotes a statement of William Clowes, a surgeon at the Hospital, 1579, which is important in this connection: 'It hapneth in the house of Saint Bartholomew very seldome but that among every twentye diseased persons that are taken in, fiftene of them have the pocks.'

47. 7 **Windgall.** 'The Wind-gal is a little blebbe or bladderful of corrupt jelly, & like the white of an egge, growing on each side of the Master sinew of the leg, hard above the pastorne.'—Markham. Among several remedies suggested by the same author, the following is very similar to Knockem's: 'Take an ounce of white waxe, an ounce of Rozen, two ounces of raw hony, three ounces of Swines grease . . . rubbe them into the Wind-gall, by holding a hot barre of iron against the oyntment, and it wil take the Wind-gal away.' Jonson possessed an astonishing amount of odd and curious knowledge—here it is acquaintance with veterinary science as well as with rogues, their tricks, haunts, and language—indeed surprising with all his classical and philosophical learning.

Knockem, as a Smithfield horse-courser, would know all of the common diseases of horses. Dekker (*Lanthorne and Candle Light*, chap. 10) tells how those of this profession bought old and diseased horses at a low price, and then by a little doctoring concealed their ailments, and sold the horses as sound. In the same chapter a general characterization of the horse-courser occurs, which well applies to Knockem: 'You shall finde euery *Horse-courser* for the most part to bee in quality a coozner, by profession a knaue, by his cunning a Varlet, in fayres a Hagling Chapman, in the Citty a Cogging dissembler, and in Smith-field a common forsworne Villaine.'

47. 13 In the character of Overdo and in the ridicule to which he is subjected throughout the play, the satire is directed against the city magistrates as well as the Puritans. Overdo is not a Puritan by profession, but in his impracticable scheme for purifying the Fair, in his abhorrence of tobacco, and, most of all, in his important and affected manner, he showed the characteristics that in those days would commonly class him with the Puritans. The city magistrates, often for the sake of public decency, placed many small restraints on the stage; and the dramatists in return, as far as they dared, satirized the magistrates. Overdo is apprehensive lest Edgworth, whom he plans to rescue, will be affected by the taint of poetry, after which there will be no hope of him as a commonwealth's man. This, of course, is ridicule. Jonson treats the same theme, but without even this thin disguise, in *Ev. Man In*, 5, where Justice Clement says: 'They [poets] are not born every year, as an alderman. There goes more to the making of a good poet, than a sheriff. . . . I will do more reverence to him, when I meet him, than I will to the mayor out of this year.' Cf. 31. 24 ff. and note; also Thompson, *The Controversy between the Puritans and the Stage*, 120, 206, 208.

Overdo's attempted reformation is marked by cant at the very beginning. He saw Edgworth for the first time but a few minutes before, yet already his few hairs are grown gray in his care of the young man.

tabacco. Paul Hentzner, a German tutor who visited England in 1598, describes the smoking at the playhouses and elsewhere: 'At these spectacles, and everywhere else, the English are constantly smoking tobacco. . . . they have pipes . . . made of clay, into the farther end of which they put the herb, so dry that it may be rubbed into powder; and putting fire to it, they draw the smoke into their mouths, which they puff out again through their nostrils, like funnels, along with plenty of phlegm and defluxion from the head.'—Hentzner's *Itinerarium*, cited by Morley, *Mem.* 137.

47. 21 As Greene says (10. 103), 'Where so euer there is any extraordinarie resort of people, there the Nippe and the Foist [the cutpurse and the pickpocket] haue fittest oportunity to shewe their iugling agillitie.' Cf. 40. 22, 65. 12 ff.

47. 25 The Justice quotes from Knockem's 'vapours' (cf. 38. 1).

48. 4 a kinne to the Cokeses. Cf. note on 24. 29.

48. 12 Alligarta. From the Spanish *el* or *al lagarto*, the lizard. For the various steps by which it became corrupted to alligator, see *N.E.D.*

48. 18 say, Numps, is a witch. As already has been observed (cf. note on 28. 21), this was a time when England thoroughly believed in witchcraft (cf. Traill, 3. 325 ff., 4. 85 ff.).

48. 26 ff. This sounds very much like King James' *Counterblast to Tobacco* (1604): 'Surely smoke becomes a kitchen far better than a dining chamber, and yet it makes a kitchen also oftentimes in the inward parts of men, soiling and infecting them with an unctious and oily kind of soot, as hath been found in some great Tobacco takers, that after their death were opened.' It would be interesting to know how King James felt as he saw the play, and heard this serio-comic denouncer of tobacco utter some of his own arguments published anonymously ten years before. They could hardly escape sharing in the ridicule in which the character who utters them becomes involved.

48. 32 the hole in the nose . . . the third nostrill. Malignant syphilis, unchecked, not unfrequently attacks the nose, destroying the bridge and even eating away the whole organ. From Overdo's allusion, it seems that the smokers sometimes gloried in such disfigurement, as enabling them to do special tricks in blowing out smoke from the nostrils. An accomplishment, considered most essential for the Jacobean gallant, was that he should be an artistic smoker. There were professors who made it their special business to teach the ambitious to blow the smoke out in balls, rings, etc. (cf. Thornbury, 1. 46, *Ev. Man Out*, 3. 1).

49. S. D. Hee picketh his purse. 'While we were at this show [in Bartholomew Fair] one of our company, Tobias Salander, Doctor of Physic, had his pocket picked of his purse, with nine crowns (écus du soleil), which, without doubt, was so cleverly taken from him by an Englishman who always kept very close to him, that the Doctor did not in the least perceive it.'—Hentzner's *Itinerarium*, 1598; cited by Rye, 108.

49. 8 basket-hilt, and an old Fox in't. A basket-hilt was formed of narrow plates of steel, following the shape of the hand. Fox was frequently used for sword by contemporary dramatists, as *N.E.D.* conjectures, originally because of 'the figure of a wolf, on certain sword-blades, being mistaken for a fox.'

49. 10 As there was always a chance that the cutpurse might be suspected and searched, it was very common that he should thus relieve himself and be ready for other work. Women were recognized as especially good accomplices. To quote Greene once more (*Works*, 10. 227): 'Suppose you are good at the lift, who be more cunning then we women in that we are more trusted, for they little suspect vs, and we haue as close conueyance as you men: though you haue Cloakes, we haue skirts of gownes, handbaskets, the crownes of our hattes, our plackardes, and for a need, false bagges vnder our smockes, where'en we can conuey more closely then you.'

49. 13 *what speake* I. The use of *what* for 'why' (= *quid*) was very common. Many examples are to be found in Shakespeare. Cf. 23. 10 and note.

49. 24 *Streights, or the Bermuda's*. 'Cant-names then given to the places frequented by bullies, knights of the post, and fencing masters.'—W. 'These *Streights* consisted of a nest of obscure courts, alleys, and avenues, running between the bottom of St. Martin's Lane, Half-moon, and Chandos-street. In Justice Overdo's time, they were the receptacles of fraudulent debtors, thieves and prostitutes. Their present frequenters, it is to be presumed, are of a more reputable description. At a subsequent period, this cluster of avenues exchanged the old name of *Bermudas* for that of *Caribbee Islands*, which the learned professors of the district corrupted, by a happy allusion to the arts cultivated there, into *Cribbee Islands*, their present appellation.'—G. Cf. *Underwoods*, 30:

But these men ever want: their very trade
Is borrowing; that but stopt, they do invade
All as their prize, turn pirates here at land,
Have their *Bermudas*, and their *Streights* i'the Strand.

49. 25 *the quarreling lesson is read*. The rapier which had commonly displaced the broad sword came from Spain, but the professors who taught its use were chiefly from Italy. Though fencing schools were popular, they had a bad name at this time, partly because of the fatal use that knaves and tricksters made of the skill gained at them. In *Alchem.* 3. 2, Kastril seeks the Doctor for instruction to 'manage a quarrel upon fit terms'. Cf. *As Y. Like It*, 5. 4, where the same is also satirized.

49. 29 The length and the dangers attending the voyages to the New World, as well as the poor means there of cultivating tobacco, made its price extremely high. Ursula lets out pipes at *three pence a pipe full* (35. 28), and Traill (3. 572) says it sold 'for 3 s. an ounce—at least 18 s. of our money.' To gain an idea of what these prices meant, one should compare the laborer's weekly

wages; a skilled workman would average scarcely six shillings, and an ordinary woman would receive about two shillings, six pence (cf. Traill, 3. 546).

50. 9 mouth of a pecke. To Dr. Murray, editor of the *New English Dictionary*, I am indebted for the following note in reply to a personal inquiry: 'We know no sense of *peck* except that of the measure of capacity, and the vessel in which it is measured, with derived uses such as a "peck of trouble", the proverbial "peck of dirt" that everyone must eat before he dies, etc. Our understanding of the passage is that the bawling fellow was said to have a mouth of the capacity of a peck, or which, when open, might be compared to a peck's mouth. . . . Possibly the whole clause means "seized, affected, or afflicted with a mouth of the capacity of a peck", or "with a peck's mouth", this being regarded or spoken of as a disease or seizure. I should take it as a purely *nonce* figure of speech, which Waspé threw out in his angry invective—The London costermonger is amazingly eloquent in abusive language; so is the cab-driver or omnibus-conductor; you might hear from them in a day fifty striking figures of speech, which you would search for in vain in all your *apparatus criticus*.'

50. 20 malt-horse. 'A horse employed in grinding malt by working a treadmill or winch; hence, a slow, heavy horse.'—*C.D.* It is used by Shakespeare as an expression of contempt.

50. 22-23 Elliptic for 'Much good may it do you', etc.

51. 9 sorrow wi'not keepe it. Check or restrain it.

51. 19 In the beating of Overdo, Jonson is resorting to an expedient for pleasing the people, common in Aristophanes, Plautus, and Terence; with them a beating is always funny. We find the same in the pre-Elizabethan drama; cf. *Com. of Errors*, 2. 2. 23, 4. 4. 18, etc.; Woodbridge, *The Drama*, 56.

51. 24 The Massacre of St. Bartholomew's Day occurred August 24, 1572, when in Paris alone from 2,000 to 10,000 people perished.

51. 26 Patrico. The orator and priest of strolling bands of beggars and gipsies, as the Patrico himself explains in *The Gipsies Metamorphosed*:

Stay . . .
For me, that am bringer
Of bounds to the border,
The rule and recorder,
And mouth of your order,
As priest of the game,
And prelate of the same,

ACT III.

52. 1 ff. Nowhere is Whit's nationality mentioned, but on comparing his brogue with that found in *The Irish Masque* a close similarity is evident; we can safely assert that Whit is Irish. There are further two characters in this act who speak in dialect—the Northern Clothier, and Puppy, a Western man. Elsewhere, as well, Jonson has attempted to imitate the speech of certain countrymen and foreigners: e. g. Yorkshire, in the *Sad Shepherd*; Welsh-English, in the *Honor of Wales*; Dutch-English, in the *Masque of Augurs*. These are crude efforts at writing in dialect and brogue, but they are not inferior to Shakespeare's. The aim, apparently, was not accurately to reproduce the speech of an Irishman or Welshman, but rather to emphasize the fact that the speakers were foreigners from Ireland or Wales. Their brogue and manners, as regards local color, might well be compared with the non-Italian atmosphere of most of the scenes laid in Rome, Venice, etc.

Whit's brogue is reducible to a small number of very simple rules. The vowels are natural, with a few exceptions: *Creesh* (Christ), *meaneteeme* (meantime), *neet cap* (night-cap). *Sh*, the most common consonantal change, is for *s*, also for soft *c*, soft *g* and *j*; *d*, and occasionally *t*, is for *th*; *p* and *v* are for *w*. Cf. Macmorris' speech in *Hen. V.*, 3, also Bryan's in Dekker's *2 Honest Whore*. Cf. also Professor Beers' 'Dialect on the Old Stage' in his *Points at Issue*, N. Y., 1904. Regarding Whit he remarks: 'I was unable to decide whether he is an Irishman, a Jew, or an Amarugian.' He says *shentlemens* like a modern old-clothes man, *vil* and *would* like a Dickens cockney, or a German trying to pronounce *w*; in other respects he talks like Shakespeare's and Jonson's Irishmen.' (Professor Beers has told me since, however, that he has come to the conclusion that Whit was undoubtedly intended for an Irishman; Elizabethan dramatists did not have a special speech for Jews.) Strict observance of the peculiarities of dialect is not common on our stage to-day, and could hardly be expected in Jonson's time. To quote further from the essay already cited: 'The fact doubtless is that the old dramatists' acquaintance with the dialect was superficial. They noted a few of its more obvious peculiarities and left the rest to the actor. Indeed, the notation of vowel sounds needs a phonetic alphabet or palæotype, an instrument of precision far beyond the reach of popular writers, especially in the rudimentary stage of dialect writing in the seventeenth century'.

52. 5 brabblesh. Brabbles or brawls.

Is Whit a spy or intelligencer, paid for the number of people whose arrest he can effect?

52. 9 *you told mee a pudding.* This is a play on Haggise's name, and shows from what it was probably derived. A *haggis* is a kind of pudding, thus described by *N.E.D.*: 'A dish consisting of the heart, lungs, and liver of a sheep, calf, etc. . . . minced with suet and oatmeal, seasoned with salt, pepper, onions, etc., and boiled like a large sausage in the mouth of the animal. . . . a popular English dish in English cookery down to the beginning of the eighteenth century.' If we might apply as well the figurative meaning, 'An indolent, do-nothing fellow', the sense in which Carlyle used the word in 1822, according to *N.E.D.*, its appropriateness as a Jacobean watchman's name would be perfect; 1. 12 leads us to think that the word may have had also this significance in Jonson's time.

52. 12 *the monsters.* Since early in Queen Elizabeth's reign, when explorers kept bringing tales of strange people and animals from America, Africa and Asia, the English people had showed a remarkable passion for monsters. Shakespeare satirizes this in the *Tempest*, 2. 2, where Trinculo says of Caliban:

A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver: there would this monster make a man; any strange beast there makes a man: when they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian.

Among the monsters at the Fair, elsewhere mentioned in our play, were the great hog (74. 22), the eagle, the black wolf, the bull with the five legs, the dogs that danced the morris, and the hare that played on the tabor (118. 4-7). Cf. *Ev. Man Out*, 5. 4: 'I would have you do this now; flay me your dog presently (but in any case keep the head), and stuff his skin well with straw, as you see these dead monsters at Bartholomew fair.' *Alchem.* 5. 1:

Love. What should my knave advance,
To draw this company? he hung out no banners
Of a strange calf with five legs to be seen,
Or a huge lobster with six claws.

Morley in his *Memoirs of Bartholomew Fair* devotes an entire chapter to 'monsters'.

52. 20 Haggise in his pun comes near to suggesting how the name, *watch*, happened to be given to the timepiece; it is from '*watch*, hour of the night, period of time occupied by soldiers, etc. on duty' (Johnson's *Univ. Cyc.*). Thornbury (1. 51) says that watches came to England first from Germany in 1584. They were still uncommon in Jonson's time. The possession and ostentatious wearing of one is part of the grandeur that Malvolio anticipates as he aspires to Olivia's hand (*T. Night*, 2. 5. 66).

52. 29 **Iack dat shtrikes him.** 'A figure made in old public clocks to strike the bell on the outside; of the same kind as those formerly at St. Dunstan's church in Fleet-street.'—Nares' *Gloss.* under 'Jack of the Clock'. Cf. *Richard III*, 4. 2. 113-118.

53. 8 **wrought neet cap.** Planché tells of the richly embroidered nightcaps of silk or velvet, of this time, and says they were worn during the day by elderly men and invalids. Cf. l. 14; also, Dekker's *Honest Whore*, 3. 1, where Candido, who is about to go out, says:

Fetch me a night-cap: for I'll gird it close,
As if my health were queasy.

54. 10 As usual, Quarlous is the bolder and more decided of the two. His *get you gone, Rascall*, is much more virile than Winwife's *Ther's twelpence, pray thee wilt thou be gone*.

54. 32 **Babies, male or female.** See note on 'Babies,' *Prologue*.

54. 34 **Smithfield, or the field of Smiths.** This is to be considered only as evidence of Busy's inspired ignorance. For the origin of the name, *Smith-field*, cf. Stow's *Survey*, where Fitzstephen's *Descriptio nobilissimae civitatis Londoniae* (12th cent.) is cited: 'There is, without one of the gates, immediately in the suburb, a certain *smooth field in name and in reality*. There every Friday, unless it be one of the more solemn festivals, is a noted show of well-bred horses exposed for sale.' The name 'smooth field' was particularly fitting because of the contrast to the rough fens adjoining.

Groue of Hobbihorses. Allusion to the groves, closely connected with idol-worship, many times denounced and inveighed against in the *Old Testament*.

55. 5 Cf. *Odyssey*, 12. 166 ff. Busy's allusion is not entirely correct, but the inexactness is not surprising in view of his contempt for the learning of antiquity.

55. 10 **peelee.** Peel: 'A kind of wooden shovel with a broad blade and long handle, used by bakers to put bread into or take it out of the oven.'—*C.D.*

55. 18 This manner of decoration was practiced also in the homes. Lemnius, a Dutch physician who visited England in 1560, remarks: 'The better to qualefie and mitigate this heate [in 'soultery hoate weather', or 'dogge-dayes'], it shalbe very good to sprinkle on the pavements and coole the floores of our houses or chambers with springing water, and then to strew them over with sedge, and to trimme up our parlours with green boughes, fresh herbes or vine leaves; which thing although in the Low Country it be usually frequented, yet no nation more decently, more trimmely, nor more sightly than they doe in Englande.'—Rye, 80.

55. 22 a Sringhalt, the Maryhinchco. 'The string-halt, of some cald the *Mary-hinchco*, is a suddaine twitching up of the Horses hinder legges, as if he did tread upon needles, and were not able to endure his feete upon the ground.'—Markham.

55. 25 de cleane side o'de table-clot. A strong inducement at a public eating-house, when forks were not yet common, and table-cloths were used to wipe greasy fingers and faces (cf. *Our Eng. Home*, 37-47).

55. 26 phatersh of Dame Annesh Cleare. Somewhat north from Holywell is one other well curved square with stone, and is called *Dame Annis the clear*.—Stow's *Survey*, 7.

55. 27 The sale, century after century, of certain sorts of cooked meat seems to have had its origin in the fact that when the Fair was established, as there was but one public eating-house in London, it was necessary to make some provision for strangers.

55. 30 fire o' Iuniper and Rosemary branches. *N.E.D.* says that juniper wood was often burned to purify the air. Rosemary having a similar fragrance, would likely be thought to possess that power as well. Knockem wishes to assure Busy and his party that the pigs had been fastidiously cooked. For an incident showing how the pig-booths might be most disgusting, see Morley's *Mem.* 346.

56. 3 as in Lubberland. With especial reference to this passage, Nares remarks that there was an old proverbial saying about 'Lubberland, where the pigs run about ready roasted and cry "Come eat me"'; and further that this land was 'properly called Lubberland because lubbers only would believe in its wonders.'

56. 8-12 'This passage alludes to a similar place in the *Plutus* of Aristophanes, where the sychophant scents the good dinner preparing within:

Ἐρδον δ' ἐστὶν ὃ μαρωτάτω
πολὸν χρῆμα τεμαῶν καὶ κρεῶν ὠπτημένων.
ὅς ὅς ὅς ὅς ὅς ὅς ὅς ὅς.

[ll. 893-895]

"Therefore be bold, huh, huh, huh, follow the scent." Lepide Aristophanes in *pluto* inducit sycophantam olfacientem sacrificiorum nidorem, qui totum senarium naribus absolvit: says Vossius on this passage.—Upton.

56. 16 Come, Win, as good winny here. Whalley says on the authority of Lye, the editor of Junius' *Etymological Dictionary*, that 'Winny is the same as the old word wonne' (OE. *wunian*, dwell, remain).

56. 25-26 Cf. note on the Banbury Puritans, 14. 24; o' the sincere stud is more of Knockem's horsy talk, and means 'of the unmixed breed.'

56. 27 Apparently Whit's charge was to induce people to drink heavily (cf. 57. 20-22). As he was by profession a bawd, he would also be on the alert for victims.

57. 1 **what ail they.** This is a strange construction but by no means peculiar to our author. *N.E.D.* says that this intransitive use of *ail* came from 'mistaking the personal object which in early times usually preceded the impersonal verb, for the subject.' It thus meant: 'To have something the matter with one.' Cf. *All's Well*, 2. 4. 6:

If she be very well, what does she ail,
That she's not very well?

57. 5 The Puritans were always out of style; they were satirized for having 'Religion in their garments, and their hair cut shorter than their eyebrows!' (*Ev. Man Out*, Induction). Instead of a *small printed ruffe*, fashionable dress at this time required one so wide that it often had to be supported by wires, such as Stubbes denounced in the following (*Anat. of Abuses*, 51): 'They haue great and monstrous ruffes, made either of Cambrick, holland, lawn, or els of some other the finest cloth that can be got for money, whereof some be a quarter of a yard deep, yea, some more, very few lesse.'

57. 7-13 This is addressed to Ursula and Mooncalf. The supplying of 'they are' before *good guests* makes the meaning plain.

57. 8 **set a couple o' pigs o'the board.** The original order was for one pig (56. 25, 28). Knockem, by his eloquence in persuading Ursula of the generous appetites of Busy's flock gains added confidence, himself.

57. 11 **a stone-puritane, with a sorrell head.** More horse-talk referring to Busy. *Stone-puritane* is in imitation of 'stone-horse', an obsolete or provincial term for stallion.

57. 21 **and the sisters drinke.** Gifford thinks that a word or two was lost between *and* and *the*, perhaps 'see that.' It seems better to consider the passage obscure because of the characteristic brevity of the author, and the bad punctuation of the printer. The only emendation needed is the omission of the comma after *brethren*, and the insertion of a semicolon after *sisters*.

57. 24 **to lay aboard.** A nautical term meaning 'To place one's own ship along side of for the purpose of fighting.'—*N.E.D.* Cf. 2 *Hen. VI*, 4. 1. 25: 'I lost mine eyes in *laying* the prize *aboard*.' The many sea terms to be found in Shakespeare and Jonson (cf. 46. 17, 98. 23) show how the people of London were influenced by the nation's leading industry; they acquired not a little of the language of the sailors who were always to be seen in the poorer taverns and about the streets.

57. 26-27 This is a decided reflection upon the character of the Fair; cf. 27. 4 and note.

57. 29 o'the widdowes Hundred. The *Hundred* was the early subdivision of a county which had its own court. It is here used figuratively, = 'class'.

58. 17 peepe out o'the taile of. Result from.

58. 24 i' their dish, i'faith, at night for fruit. With the sweet-meats, the last course.

58. 25 had thought . . . to haue reuealed. Cf. 18. 37 and note.

58. 28 Much of the humor of the Justice's character consists in the tremendous importance he arrogates to himself and to his office.

59. 5 scabb'd sheep. Troubled with the mange. The shepherd carried tar to anoint the sores.

59. 7 The aldermen's cloaks were of scarlet, worn on state occasions as a badge of office. They would be seen on Bartholomew Day at the Fair as the mob wrestled before the Lord Mayor.

59. 10 Vt paruis componere magna solebam. From Virgil, *Ecl.* 1. 23. *Vt* is substituted for *sic*.

59. 22 intend that. Fix the mind on that. Cf. *L. intendere oculos, animum, curas*, etc.

60. 15 a paire o'smithes to wake you i'the morning. Was this a device to answer the purpose of the modern alarm clock? Perhaps it was similar to the *lack dat* strikes him (cf. 52. 29 and note).

60. 31-32 An allusion to the North American Indians and the conscienceless trades that the whites made with them.

61. 15 you are fine. At least in this play, *fine* is a much over-worked word (cf. 12. 29; 22. 7, 8; 62. 4; 69. 2; 89. 17; 116. 16; 118. 8).

61. 32 How melancholi' Mistresse Grace is yonder. Cf. note on *melancholy*, 41. 5.

61. 33 let's goe enter our selues in Grace, with her. A play on her name, *in Grace*, being an obsolete phrase, equivalent to in favor.

62. 5 More Bartholomew babies.

62. 10 Bobchin. Found also in 78. 12, but an unusual word, perhaps coined by our author. It is made up of *Bob*, a distortion of 'hobby' + *chin* = 'kin,' the diminutive. Hence its applicability to the hobby-horse man in 78. 12, and here to Cokes.

62. 12 about board. 'In open sight . . . A figurative expression, borrowed from gamblers, who, when they put their hands under the table, are changing their cards.'—Johnson's *Dict*.

62. 14-16 fiddles. Used interchangeably with violins. *A delicate young noise* is equivalent to, An exquisitely fine company of young fiddlers.

62. 17 When speaking of masques at weddings Jonson was on very familiar ground. At this time he had produced at least eighteen masques, barriers, and entertainments, some of them for the King.

63. 14 **Coriat.** Thomas Coryate (1577?-1617) studied at Oxford but left without taking a degree, and then led an aimless life for some years; on the accession of James I, he became a hanger-on of the court, finding a livelihood as a privileged buffoon. He had an extraordinary memory, and in wit was a match for any of the courtiers. In 1608 he went to Venice and came back through Zurich, Basle and Strasburg, traveling, according to his own reckoning, 1975 miles; much of which distance he covered on foot. He then set to work to write an account of his travels, and in the difficulty of finding a publisher besought friends and even the merest acquaintances for commendatory verses, of which he secured an immense number; these Jonson undertook to edit for him. The whole appeared under the name of *Coryats Crudities* (D.N.B.).

Cokeley. 'The master of a motion or puppet-show.'—W. Cf. *Epigram* 129: 'Thou dost out-zany *Cokely*, Pod; nay, Gue: and thine own *Coryat* too.' Also *Devil is an Ass*, I. 1:

Where canst thou carry him, except to taverns,
To mount upon a joint-stool, with a Jew's trump,
To put down *Cokely*.

63. 19 baited the fellow i'the beare's skin. Fleay (*Eng. Drama*, I. 378) considers this as satirical of Inigo Jones, and refers to the masque, *Love Restored*: (Robin Goodfellow telling of his difficulty to gain admission) 'I would not imitate so catholic a coxcomb as Coryat, and make a case of asses. Therefore I took another course. I watched what kind of persons the door most opened to, and one of their shapes I would belie to get in with. First I came with authority, and said I was an engineer, and belonged to the motions. They asked me if I were the fighting bear of last year, and laughed me out of that.' The present passage seems to refer to some burlesque bear-baiting, perhaps of a puppet-show. *No dog ever came neer him since*—either because of the vigor of Leatherhead's whipping in urging the dogs on to attack the mock bear, or on account of the ferocity of the bear which he had devised.

63. 30 scarfes. 'Scarfs were much worn by knights and military officers in the sixteenth and seventeenth centuries. . . . Before the establishment of uniforms the scarf was also a sign of company.'—Planché. Cf. *Much Ado*, 2. 1. 198: 'What fashion will you wear the garland of? . . . under your arm like a lieutenant's scarf?'

64. 1 it stands me in. It has cost me.

64. 10 forty shillings? (twenty pound scotsh). For several centuries the coinage of Scotland had been debased. On the acces-

sion of James, the Scotch penny was worth not more than one twelfth of the English. At the time of our play, a decade later, its comparative value seems to have risen to one tenth. James, being the monarch of two kingdoms, had to maintain a double currency (cf. Poole, 131-132).

64. 13 All my wedding gloues, Ginger-bread. Trash's 'Ginger-bread progeny' were baked, some in the mold of a hand, and some in that of a brooch. Brand says: 'The giving of gloves at marriages is a custom of remote antiquity. The following is an extract from a letter to Mr. Winwood from Sir Dudley Carleton, dated London, January, 1604, concerning the manner of celebrating the marriage between Sir Philip Herbert and the Lady Susan: "No ceremony was omitted of bridecakes, points, garters and gloves."' In *Epicoene*, 3. 2, Lady Haughty remarks: 'We see no ensigns of a wedding here; no character of a bride-ale: where be our scarves and our gloves?' Cf. *Calendar of State Papers, Domestic Series*, Feb. 10, 1614: 'Mrs. Drummond's marriage cost the Queen 3,000 l. Sam. Danyell wrote a pastoral, solemn and dull. The Lord Mayor and Aldermen were invited the day after, *had rich gloves*, and gave the bride a cup with 200 Jacobuses.' Beck in his *Gloves, their Annals and Associations* (London, 1883), 235-238, speaking of the great importance attached to gloves at weddings and legal betrothals, says that they were given not only to all present, but also were sent to those who had any reason to be considered friends or acquaintances.

64. 16 I'le ha' this poesie put to 'hem. 'It was formerly the custom to engrave mottoes or posies upon wedding, betrothal and other rings, and books of these mottoes were published. One of these, *Love's Garland*, appeared in 1624, and again in 1674. In the latter year was also published *Cupid's Posies for Bracelets, Handkerchers, and Rings, with Scarfes, Gloves, and other things*:—

Written by Cupid on a day
When Venus gave me leave to play.
The lover sheweth his intent
By gifts that are with *posies* sent.'

Wheatley, *Every Man In*, 159.

65. 12 There is a sketch by Inigo Jones, entitled the 'Ballet-Singer,' reproduced in Cunningham's *Inigo Jones*.

65. 18 lime bush. A bush smeared with bird-lime, 'a viscous substance prepared from the inner bark of the holly, *Ilex Aquifolium*, used for entangling small birds in order to capture them.'—C.D.

65. 27 the Messe. 'A set of four; any group of four persons or things: originally as a convenient subdivision of a numerous company at dinner, a practice still maintained in the London inns

of Court.'—*C.D.* Cf. *L. L. Lost*, 4. 3. 207: 'That you three fools lack'd me fool to make up the mess.'

66. 19 'In Jonson's time scarcely any ballad was printed without a wooden cut, illustrative of its subject. If it was a ballad of "pure love", or of "good life", which afforded no scope for the graphic talents of the Grub-street Apelles, the portrait of "good queen Elizabeth", magnificently adorned with the globe and sceptre, formed no unwelcome substitute for her loving subjects. The houses of the common people, especially those of the distant counties, seem to have had little other ornamental tapestry than was supplied by these fugitive pieces, which came out every term in incredible numbers, and were rapidly dispersed over the kingdom, by shoals of itinerant sirens.'—G.

66. 31 **Paggingtons Pound.** This tune more often called *Packington's Pound*, is to be found in Queen Elizabeth's *Virginal Book*; also in *A New Book of Tablature*, 1596; in the *Collection of English Songs* printed at Amsterdam in 1634; etc. It was a country dance probably composed by Thomas Pagington, one of the musicians retained in the service of the Protector Somerset on the death of Henry VIII, 1547. See Chappell's *Collection of National English Airs* (London, 1838), 1. 71 (for the music), 2. 113 (for the history).

67. 1 This ballad with a few slight variations is included in D'Urfey's *Pills to Purge Melancholy* (1719), 4. 20, 'The Cut-Purse. By B. Johnson'; the music is also given. In the *Roxburghe Ballads*, edited by J. P. Collier (1847), 271, there is 'A Caveat for Cut-Purses. To the Tune of "Packingtons Pound."' Collier in his prefatory note makes no mention of Jonson's being the author, although from an allusion he conjectures it must have 'preceded the Restoration, and indeed the Civil Wars.' The noteworthy feature of Collier's 'Caveat' is that following the first five stanzas, the same as found in our play, there are five additional stanzas, quite new; the first of which is:

The Players do tell you, in Bartholmew Faire,
What secret consumptions and rascals you are;
For one of their Actors, it seems, had the fate
By some of your trade to be fleeced of late:
Then, fall to your prayers,
You that are way-layers,
They're fit to chouse all the world,
That can cheat Players;
For he hath the art, and no man the worse,
Whose cunning can pilfer the pilferer's purse.
Youth, youth, etc.

(The allusion in the first line is probably not to the play, but to the Smithfield Fair). Is the ballad Jonson's, with supplemental verses,

or did Jonson take part of a popular street ballad and incorporate it into his play? The former is much more likely; evidence amounting almost to proof, lies in the mention of the hangman Dun in stanza 9. According to Collier (cf. his prefatory note), Derrick occupied that office from the last years of Elizabeth's reign until 1616, and was then succeeded by Dun, who was the hangman for the next thirty or forty years. Hence, the later verses must have been composed some time after the original production of *Bartholomew Fair*, 1614.

67. 11 **for and**. See Glossary.

The warning is no more severe than the punishment that was actually meted out to cutpurses. A hangman by the name of Grotwell, was himself hanged with two others, for robbing a booth in Bartholomew Fair during Henry VIII's time.

67. 18, 19 Greene in *The Thirde Part of Cony-Catching* (1592), *Works*, 10. 161-164, gives a very close parallel to the game played by Edgworth and Nightingale. Two rogues took their stand in a crowded place and began singing ballads, which they offered for sale. Their confederates were among the crowd, noting 'where euerie man that bought, put vp his purse againe, and to such as would not buy, counterfeit warning was sundrie times giuen by the rogue and his associate, to beware of the cut-purse, and looke to their purses, which made them often feel where their purses were.' By 'shouldring, thrusting, feigning to let fall something, and other wilie tricks', they secured ten purses. The ballad-singers, however, were suspected; the angry losers turning upon them, beat them well, and had them brought before the justice, before whom they were convicted as accomplices. Cf. also *The Winter's Tale*, 4. 4. 605-630, where the rogue Autolycus takes advantage of the close attention given to the shepherdesses' songs to relieve the company of their 'festival purses.'

68. 25 **handy-dandy**. 'An old guessing game for children in which one player is required to guess in which hand another player has hidden some object.'—*S.D.* Cf. *Lear*, 4. 6. 157: 'Change places; and, *handy-dandy*, which is the justice, which is the thief?'

68. 28 Cutpurses in the London theatres not infrequently found opportunity for plying their trade when spectators were absorbed in the play. William Kemp in his *Kemp's nine days' wonder* narrates that at Burnt Wood while performing his famous morris-dance from London to Norwich (1600), two cutpurses were taken into custody, 'that with other two of their companions followed me from London; as many better disposed people did. But these two dy-doppers gave out, when they were apprehended, that "they had laid wagers, and betted about my journey." Whereupon the Officers, bringing them to my inn, I justly denied their acquaintance; saving that "I remem-

bered one of them to be a noted cut-purse:" such a one as we tie to a post on our Stage, for all people to wonder at; when at a Play, they are taken pilfering.'—Arber's *English Garner*, 7. 22.

69. 8 **The Rat-catchers charme.** Alluded to by many contemporary writers. It is described by Nares under 'Rats Rhymed to Death': 'The fanciful idea that rats were commonly rimed to death, in Ireland, arose probably from some metrical charm or incantation used for that purpose. Sir W. Temple seems to derive it from the Runic incantations.' Nares refers to many passages where the myth is alluded to, among which are the following: *Poetaster*, Epilogue to Reader:

Rhime them to death, as they do Irish rats
In drumming tunes.

Staple of News, Interim after Act 4: 'Or the fine Madrigal-man in rhyme, to have run him out of the country, like an Irish rat.' Very similar is the myth on which Browning based *The Pied Piper of Hamelin*.

69. 23 In consideration of the immense number of rogues in London at this time, the term *nation* is rather appropriately applied to them.

69. 31 **he has lighted on the wrong pocket.** Quarlous' attention is so concentrated on the purse that he either does not see, or fails to appreciate, that Edgworth in his thoroughness is also relieving Cokes of his handkerchief (cf. 70. 30). For an old woodcut, the subject of which is this particular scene, see Jonson's *Works* (1716), vol. 4, frontispiece.

70. 5 **And kisse not the Gallowes.** Cf. 'Kiss the dust'.

70. 22 **afore your time.** As though of necessity, like a thing appointed by fate, Cokes must sometime show that he is an *Asse*. Wasp's injunction is that he should not needlessly show himself one.

71. 4 **Away Asse, away.** This is an ingenious device of Edgworth's by which Nightingale can withdraw, and by taking the plunder to Ursula, avoid all dangerous consequences, in case that later he should be suspected and searched.

71. 11 **be benefic'd at the Gallowes.** i. e. If he should receive as his church-living, the hangman's noose. Cokes (l. 13) carries the figure still further in promising him no satisfaction in his *preferment* (superior office).

72. 4 **An' there were no wiser then I, etc.** i. e. If I had my way, the opportunity for losing all your money would be given you; Wasp utters this in a spirit of momentary impatience and disgust. He resumes his plain speech and serious tone again in the next line: *I would teach your wit, etc.* Cf. *Staple of News*, 2. 1: 'Cen. Well,

an there were no wiser than I, I would sew him in a sack and send him by sea to his princess.' Also 3. 2, where the same character says: 'An there were no wiser than I, I would have ne'er a cunning schoolmaster in England.'

72. 11 call me Coriat. The point of this allusion rests on Coryate's having started out on a second journey (1612), going to Egypt, the Holy Land, Persia, etc. This tour he announced would be of ten years duration; he died in 1617, before its conclusion.

72. 19 the danger of concealing. Quarlous' legal studies would acquaint him with this.

72. 24 Catchpoles. Petty officers of justice under the sheriff; they could make arrests. The name had become an expression of contempt. For an interesting account of the origin of the term see Fairholt, *Costume in Eng.* 288; Fairholt's statement, however, is not supported by *N.E.D.*

72. 28 flowne him to a marke. See note on 40. 24.

73. 6 read word at my need. This is an allusion to the benefit of clergy. Many not belonging to that class found occasion to use it; Jonson himself escaped by this resort after the murder of Gabriel Spencer (cf. 19. 25 and note). The present passage, then, is equivalent to: May I receive no mercy, if ever I should be tried and condemned.

73. 22 disparagement. 'Before the abolition of the Court of Wards in the twelfth year of Charles the Second, the heir of the king's tenant, holding lands in capite, was during nonage ward of the king, who might sell or present the right of guardianship and bestowal in marriage. Kings' favourites had made fortunes by traffic in the marrying of wealthy wards.'—Morley, *Mem.* 153. 'While the infant was in ward, the guardian had the power of tendering him or her a suitable match, without disparagement or inequality; which if the infants refused, they forfeited the value of the marriage, valorem maritagii; that is, so much as a jury would assess, or any one would bona fide give to the guardian for such an alliance.'—Blackstone's *Commentaries*, 2. 5. 5.

74. 6-7 'There is excellent sense in Grace's answer. She is one of Jonson's few estimable females.'—G. She may be estimable, but she is not winning. The creation of a lovable woman was beyond Jonson's art.

74. 13 is the winde there? Cf. 'Is the wind in that door?' (1 *Hen. IV.*, 3. 3. 102), which was a common expression, meaning 'Is that how the case stands?'

74. 21 The Bull with the five legs. Again mentioned in 118. 4. See note on 'Monsters', 52. 12.

75. 2 the Pothecaries' wife, . . . that long'd to see the Anatomy. Indicating a prurient curiosity.

75. 4 to spit i' the great Lawyers mouth. Cf. Greene's *Mena-phon*, 8 (ed. Arber, 1895): 'Oft haue I obserued what I now set downe; a secular wit that hath liued all daies of his life by what doo you lacke, to bee more iudiciall in matters of conceit, than our quadrant crepundios [empty talkers] *that spit ergo in the mouth of euerie one they meet*: yet those and these are so affectionate to dogged detracting, as the most poysonous Pasquil, anie durtie mouthed *Martin* or *Momus* euer composed, is gathered vp with greedinesse before it fall to the ground.'

75. 13 and cut my haire. 'To express his reformation. Close hair was at this time the distinguishing mark of a Puritan. The subject of Busy's admonition is humorously marked by this incidental trait of superstitious attachment to ceremonials.'—G.

75. 17 For long haire, it is an Ensigne of pride. Similarly Stubbes (p. 79) calls the ladies' scarfs, 'flags of pride.'

75. 20 Sathan. W. A. Wright: 'Satan is thus spelt everywhere in Shakespeare. The form appears to have been derived from the Miracle Plays, for I do not find it in the printed translations of the Bible which were in existence in Shakespeare's time' (cited by Furness in *T. Night*, 226).

75. 24-26 Cf. *Epistle of James* 3. 15.

76. 3 how her pigge works, two and a halfe he eate to his share. Busy had well fulfilled his promise of eating *exceedingly* (cf. 30. 36), and in his *loathing of Iudaisme* he had shown no half heartedness. Morley says: 'They [the Puritans] were open also to a charge of gluttony. Zeal-in [of?]-the-Land Busy ate his two pigs and a half to a dinner' (*Mem.* 201). But this is taking Knockem's humorous exaggeration too literally; the quantity specified is more than was ordered for the entire party (cf. 57. 8).

76. 31 clapp'd fairely by the heeles. Put in the stocks.

77. 13 Goldylocks. Busy gives this name possibly because of the color of her hair, as in *Volpone*, 1. 1, 'goldy-lock'd Euphorbus', but more likely because of her yellow gown; there is a flower of the buttercup species called goldilocks, mentioned in *Pan's Anniversary*.

77. 14 greene sleeues. The sign of a loose woman. Cf. 99. 32 and note.

77. 31 'Busy, in the fury of his zeal, conceits himself a primitive christian, just going to be martyred for his religion: who, amongst the various ways of torture, were often staked upon spears, and forks, or pikes. . . . '—W.

78. 3 where we list our selves. *Ourselves* is the intensive, not the reflexive.

78. 4 loose vs. All other texts have 'lose us'. *Lose* was often confused with *loose* (cf. *lose*, *C.D.*), and may have been the word intended. On the other hand, *loose* is the reading of the folio and in the sense of 'release' fits the context sufficiently well so as not to warrant the change.

78. 13 what sha' call 'um. Jonson was fond of such compounds. Cf. *Ev. Man In*, 1. 2: 'O, Brainworm, didst thou not see a fellow here in *what-sha-call-him* doublet?'; *Alchem.* 2. 1: 'Dol, my lord *What's'ts'hum's* sister, . . .'

ACT IV.

79. 1 Troubleall is entirely a comic character. In introducing a madman, Jonson was but following a convention of the time. For an interesting study of the question of the comic attitude toward lunacy, see Corbin's *The Elizabethan Hamlet*, London, 1895. Troubleall differs from Shakespeare's Lear, fools, etc., in that his lunacy occasions him no suffering; he never impresses us as pathetic.

79. 7 Oliuer Bristle. 'Bristle forgets his christian name: in a former scene he is called *Davy* [52. 8]. Perhaps the forgetfulness lies with Jonson. The question is of some importance, but I cannot decide it.'—G.

79. 17 quit you, and so, multiply you. This is Troubleall's favorite expression, for the origin of which I have sought unavailingly. Can it in any way be connected with Justice Overdo's court? Prof. G. L. Kittredge of Harvard, in a personal note, says that he regards it as merely a blessing at parting. Cf. 10. 9: *because a Mad-man cryes, God quit you, or bless you.* Also *Hen. V*, 2. 2. 166: '*K. Hen. God quit [absolve] you in his mercy!*'

80. 11 a Seminary. Cf. 32. 17 and note.

81. 7 ff. Haggise's hesitation in keeping his prisoner in the stocks may be explained by the following clause from the City's Annual Proclamation made by the Mayor at the beginning of the Fair: 'And that no manner of person, or persons take upon him, or them, within this Fair to make any manner of arrest, attachment, summons or execution, but if it be done by the officer of this City, thereunto assigned, upon pain that will fall thereof.'—Cited by Walford, 191. Overdo was being held without a warrant, on the charge of an unknown country squire.

81. 8 a very parantory person. *Parantory* is probably Haggise's corruption of 'peremptory'. Cf. *Alchem.* 5. 2:

And take our leaves of this o'erweening rascal,
This *peremptory* Face.

Ev. Man In, 1. 4: 'A hanger . . . most *peremptory* beautiful and gentlemanlike.' Also *Ev. Man In*, 1. 1: 'What would you do you *peremptory* gull?' On the last, Wheatley observes: 'The word *peremptory* seems to have been greatly in favor at this time, and used on all occasions.'

81. 11 Doe I heare ill o' that side, too? A latinism—*audire male*. The same occurs in *Catiline*, 4. 6: 'And glad me doing well, though I *hear ill*.'

81. 15 burne blew. 'To burn it blue: ? to act outrageously. Obsolete slang.'—*N.E.D.*

81. 26 Come, bring him away to his fellow, there. i. e. Place him with the other fellow. Haggise had given the word to release Overdo from the stocks; Pocher coming up just then, saw them working over the lock and supposed that they were but putting Overdo in.

81. 29-33 Busy's boastful zeal sounds very much like that of another of Jonson's Puritans:

Tri. Be patient, Ananias.
Ana. I am strong,
And will stand up, well girt, against an host
That threaten Gad in exile.—*Alchem.* 5. 3.

82. 2 doe ouer 'hem. A play on the Justice's name.

82. 12 out of the word. 'The puritanical phrase for the scripture.'—G. It was used, however, long before the Puritans became known as a party.

83. 2 Guilt's a terrible thing. Cf. *Alchem.* 5. 1: 'Nothing's more wretched than a guilty conscience.' Which, as Upton observes, is from Plautus (*Mostellaria*, 3. 1. 14): 'Nihil est miserius quam animus hominis conscius.'

83. 11 Dorring the Dottrell. 'To dor the dotterel: to cajole or hoax a simpleton.'—*N.E.D.*

83. 23 musse. A scramble, as for nuts and pennies among boys; cf. *Ant. and Cleo.* 3. 13. 91:

Of late, when I cried 'Ho!'
Like boys unto a *muss*, kings would start forth,
And cry 'Your will?'

84. 2 Catherine peares. 'Catherine pear. A small and early variety of pear.'—*N.E.D.*

84. 3 for one vnder-meale. There is difference of opinion as to the precise meaning of this phrase. Gifford says: 'For an afternoon's meal, for a slight repast after dinner.' *C.D.*: 'The chief meal of the day.' Nares: 'For one afternoon.' *Under-meale* is OE. in origin, *undern* = middle, intervening, and *mæl* = time, time for eating, meal. The time thus designated originally was the middle of the morning, nine o'clock. But it was also used of the middle of the afternoon, and with the indefiniteness naturally associated with a middle or intervening time, was further applied to half-past ten in the morning and to midday. In ME. we find the same looseness in its use; cf. Chaucer, *Wife of Bath's Tale*, 875: 'In *undermeles* and in *morweniges*' (meaning middle of the afternoon, or afternoons), and *Clerk's Tale*, 260: 'The tyme of *undern* of the same day' (meaning middle of the morning). In the present passage it is thus hard to arrive at a definite conclusion; the *undermeale* may refer to the time, or perhaps as Gifford and *C.D.* are agreed, to the meal at that time. As Grace Wellborn reminded Winwife and Quarlous only a little later (86. 25), that she had known them less than two hours—she had met them at Littlewit's house, before going to the Fair, as many things would indicate, about ten or eleven o'clock in the morning—it can not be long after midday, perhaps one o'clock.

84. 10 salt, onely to keepe him from stinking. 'The same is said of swine by the Stoic Chrysippus, as we learn from Tully: *Sus vero quid habet præter escam? cui quidem, ne putresceret, animam ipsam pro sale datam dicit esse Chrysippus. De Natura Deor.* lib. 2. The application by the poet does not seem out of character.'—W. 'This sentiment is repeated elsewhere by our author,

. . . . as scarce hath soul,
Instead of salt, to keep it sweet.

Devil is an Ass.

And by Beaumont and Fletcher:

. . . . this soul I speak of,
Or rather salt, to keep this heap of flesh
From being a walking stench.

Spanish Curate.'

—G.

84. 20 Patent . . . hee has of his place. Like the patents of nobility, which conferred the privilege of monopoly, etc. The carrying of the box, Wasp takes upon himself because of his superior sense and greater carefulness. When he finally discovers that he has lost it (133. 11), his arrogance completely deserts him, and he feels that he has forfeited the right to his office.

84. 22 a reuersion. A legal term, likely suggested by the figure of the *Patent*, just preceding; it is used here rather loosely, meaning hardly more than 'possession', or perhaps as Schmidt defines it in Shakespeare, 'Right or hope of future possession or enjoyment.'

84. 27 quoth he. The antecedent of *he* is not evident. The pronoun seems to be used in a general sense, the clause being equivalent to 'they call it'.

84. 28 I'll be martyr'd for him, and in Smithfield, too. 'At various times also after the accession of Henry the Fourth, and notably during the famous days of special persecution, women and men were burnt alive as heretics in Smithfield, and a part of the Fair was held over the ashes of the martyrs. One of the first of these martyrs was John Bedby, a tailor, burnt in Smithfield in the year 1410. The martyr fires were usually kindled on that spot of ground outside the Priory gates, over which the lighter portion of Bartholomew Fair spread, the ground occupied by the holiday makers and the tumblers, jesters, and dancers by whom they were entertained.' Morley, *Mem.* 78-79. It was not until 1611, only three years before the performance of this play, that the last martyr-fire occurred at Smithfield. 'The victim was Bartholomew Leggatt, a pious Unitarian, burnt for distrust of the Athanasian and Nicene creeds by James the First, at the sentence of John King, newly made bishop of London.'—*Ibid.* 144.

84. 31 choake-peares. A rough, unpalatable variety of pear.

84. 32 I had bin better ha' gone to mum chance for you. A game of chance played with dice; it is mentioned by Greene (*Works*, II. 44) as one of the games at which the cony-catcher was especially expert.

The predicate of this sentence presents an awkward construction. It may very nearly be paralleled, however, in Shakespeare; cf. *have 1*) in Schmidt.

85. 20 wrought pillowes there, and cambricke sheetes. Not always had such comforts existed in England, and at this time everyone did not possess them. Harrison (*Descript. of Eng.* 240), writing in 1577, notes the great improvement in lodgings during his lifetime; the rough mats of straw 'couered onelie with a sheet, vnder couerlets made of dogs-wain or hoparlots . . . and a good round log vnder their heads', had been mostly done away with. In his father's time 'Pillowes were thought meet onelie for women in childbed.'

85. 21 sweete bags. 'Bags of sweet herbs, or perfumes. They were far from being unnecessary in the bedchambers of those days, and were usually placed under the pillow.'—G. However, cf. note on 55. 18, where from the statement of a Dutch physician we may judge that the chambers of the English were superior to those found

in most of the countries of Europe, and perhaps in contrast, very pleasing.

86. 3 **I am no she.** 'I am no woman'. This is common in Shakespeare.

86. 16 **I must haue a husband I must loue.** 'I must have a husband that compels my respect', Grace would have said, had she spoken more truly. Just where she fails as a woman, is that she does not love. She is *well-born*, discreet, respectable, but in emotion is entirely lacking.

88. 8 **my word is out of the Arcadia, then: Argalus.** The love of Argalus and Parthenia is one of the romances of Sidney's *Arcadia*.

88. 9 **And mine out of the play, Palemon.** From Daniel's *The Queen's Arcadia*, according to Fleay; Gifford suggests as a possibility, Edwards' *Palemon and Arcite*, written much earlier.

89. 18 **a Northren Clothier.** He is the only representative in our play of the large numbers that came from Halifax, Leeds, Huddersfield, Rochdale, Bury, etc., to bring their fabrics to the great cloth fair of England. Their place of business was within the gates of the old Priory, in the district particularly known as the 'Cloth Fair' (cf. note on 6. 16); consequently unless they left their goods and sought the amusements, they would not come within the scope of our play.

89. 19 **a Westernne man, that's come to wrastle before my Lord Maior.** On the afternoon of Bartholomew Day, the Lord Mayor, attended by the aldermen in their scarlet robes and gold chains, rode to an appointed place in the Fair, where the mob wrestled before them, the victors being rewarded with prizes. Hentzner in his visit to London, 1598, saw and described this custom (cf. Morley, *Mem.* 138).

89. 21 **a circling boy.** 'A species of *roarer*; one who in some way drew a man into a snare, to cheat or rob him.'—Nares. 'Whether this alludes to the mode of surrounding a man, with drawn swords, and driving him from side to side (so familiar to the Mohawks of a later age,) or to the trick of irritating an adversary by giving him the lie *indirectly*, and so as to avoid the necessity of fighting if he manifested a proper degree of spirit, I am unable to decide. Both practices are alluded to by our old writers; and the last is mentioned in more than one place by Jonson himself [*Alchem.* 3. 2]. A third species of *circling* occurs in the next scene: but this has no reference to the passage before us.'—G.

89. 27 **with her hood vpright.** This had about the same significance as *in termes of Iustice, and the Stile of Authority*, and is equivalent to 'With her assumed dignity.'

90. 1 Concerning the speech of Puppy and the Northern Clothier, Professor Beers, in the essay already mentioned (cf. note on 52. 1), has made some interesting observations: The speech of Puppy is the same as southern dialect, which is that used by the low class characters of *The Tale of a Tub*, also by Edgar when he assumes the character of a Kentish peasant in *King Lear*; this was the dialect almost invariably adopted when dramatists wished to imitate the speech of a rustic. Some of its features, as initial *v* and *z* for *f* and *s*, respectively, are still heard in the peasant speech of Dorset, Somerset, Wiltshire, Berkshire, and Gloucester. (Cf. Thomas Hardy's rustics). The Northern Clothier says *meeghty*, indicating that the *gh* was guttural; *I is* for 'I am', a usage which Prince Lucien Bonaparte and others note as a characteristic prevailing through the northern counties of England. He uses *ā* for *ō*; but incorrectly Jonson makes him say *paiper* = piper, and *vull* = full, which are southern.

Vall Cutting. For a sharp delineation by another pen, see Overbury's *Characters*: 'A Roaring Boy'.

It is to be noted that even late in the play, Jonson still introduces new characters. We do not see all of the *dramatis personæ* until A. 5, Sc. 3. This accounts in some degree for the loose structure of the play.

for a *lift*. *Lift* here seems to be equivalent to 'theft', though more commonly it denotes the thief. Cf. Greene's *Conny-Catching* (*Works*, 10. 118) for 'The discovery of the *Lifting Law*': 'Some base rogues that *lift* when they come into Alehouses quart potts, platters, clokes, swords, or any such paltrie trash . . .'

90. 3 the eale's too meeghty. *Eale* (ell), the Clothier's measuring stick; the clause is equivalent to 'The measure is too much.'

90. 4 the staggers? ha! Whit, gi' him a slit i'the fore-head, etc. Almost the same remedy for staggers is suggested by Markham, 68.

90. 15 old Flea-bitten, thou'lt neuer tyre. 'This is a familiar observation of the livery stable, "A flea-bitten horse never tires."'—G.

90. S. D. vapours. See note on 38. 5.

92. 16 will you minde your businesse, Sir? Attend to the securing of the license.

93. 16 conserue the peace. 'Affrays, by which the . . . peace may be broken or disturbed', were forbidden by the Lord Mayor's Annual Proclamation at the beginning of the Fair (cf. note on 33. 9).

93. 31 A play on an obsolete meaning of *exceeding*: 'Of persons, actions, language, etc.: Overstepping the limits of propriety or custom.'—*N.E.D.*

94. 1 **I would speake with you in circle.** I do not know the exact significance of drawing a circle. Evidently with the words accompanying it, an insult or at least a challenge, has been given; Quarlous recognizing it as such, steps into the ring. After that only a very specious excuse is needed for a fight.

94. 11 **Gather vp.** See Glossary.

94. 12 ff. Mrs. Overdo can *overdo*, as well as the Justice, and the effect is quite as funny. What she proposes here, is to send out against these half-drunk brawlers, the *sergeant at armes*, whose duty it was to preserve order in the House of Lords and Commons, to execute their warrants, make arrests, etc.; or cause to be issued a *writ of rebellion*, given under the royal seal or by some one high in authority.

94. 27 **tuft taffata.** 'A taffeta woven with a pile like that of velvet, arranged in tufts or spots.'—*C.D.*

94. 28 **Adam Scriuener.** An evident allusion to Chaucer's poem.

94. 32 **Wee be men and no Infidells.** This contains a suggestion of the contempt and abuse commonly heaped upon the unpopular London watch. They were called anything but men, least of all Christians.

95. 12 **brash.** Brace.

95. 18 **the man with the beard.** The bearded face decorating the outside of the mug. Cf. *New Inn*, 1. 1:

Or at the best some round-grown thing, a jug
Faced with a beard, that fills out to the guests.

95. 19 **streeke vp hish heelsh.** Overthrown him.

95. 20 **Clerke o' the Market.** 'In every fair there was its own court of prompt justice, or Pie Poudre Court. Proprietors of fairs were authorized also to appoint a *clerk* to mark and allow weights, and to take reasonable fees.'—Morley, *Mem.* 22.

95. 21 **for my Lords seruice.** At this time the third Lord Rich possessed the proprietary rights and shared the tolls of the Fair with the City of London (cf. Morley, *Mem.* 115-119, 190).

95. 31 **and't be.** A meaningless phrase, perhaps elliptical for 'An it be pleasing to thee.' Cf. the common 'An't please thee'; its use in l. 36 seems to be this. Whit, though a low character, is attempting to make a good impression on Mrs. Overdo; here he is laboring to be very polite.

95. 34 **put vp de cloakes.** Whit is bringing the *lift* to Ursula. He has been concealing the cloaks under his own garment since the time of the *mêlée*, when he 'gathered up'.

97. 5 **goes forward.** Latinism; cf. *progredi*.

97. 14 **fowle i' the Fayre.** 'This was a favorite joke of Jonson's and of half the writers of the time.'—Cun. Cf. 77. 7, 106. 4, etc.

97. 17 **perswade this**, etc. Persuade this woman (Mrs. Littlewit) to *become a Bird o' the game*, i. e. a loose woman.

98. 11 **her wiers, and her tires**. *Wires* were used to support the high shapes into which the hair was built (cf. citation from Stubbes in note on 98. 23), also the very wide ruffs, etc. *Tires* is defined by C.D.: 'A coronet or frontal; an ornament for the head: used loosely for any such ornament considered unusually rich.'

98. 13 **Ware and Rumford**. *Ware*, in Herts, twenty-one miles from London, is chiefly famous for the great bed alluded to in *T. Night*, 3. 2. 51; it is also known in literature through Cowper's *John Gilpin*. *Romford* (there is no *Rumford* in England) is an old market town in Essex, on the Colchester road, twelve miles north-east of London. These places were at a convenient distance for a coach ride, and may have been especially frequented by the strolling players.

98. 19 The readiness with which Mrs. Littlewit listens to the beguiling words is somewhat surprising, coming so soon after her alarm at being left alone with two men.

98. 22 **as honesht as the skinne betweene his hornsh**. "'As honest as the skin between his brows'" was a proverbial expression and I suspect Whit's mis-statement of it is intentional.—Cun.

98. 23 **weare a dressing, top, and top-gallant**. The top and top-gallant are of course sailors' terms, and are used here humorously by Knockem in alluding to the prevailing fashion of wearing the hair very high. Cf. Stubbes (*Anat. of Abuses*, 67): 'Then followeth the trimming and tricking of their heds in laying out their haire to the shewe, which of force must be curled, frised and crisped, laid out (a World to see!) on wreathes and borders from one eare to an other. And least it should fall down, it is vnder propped with forks, wyers, & I can not tel what, rather like grime sterne monsters, then chaste christian matrones.' Cf. frontispiece of the *Abuses*, containing a picture of Queen Elizabeth.

99. 2 **pull'd her hood ouer her eares, and her hayre through it**. What could be more tragic than the destruction of Mrs. Overdo's precious French hood! No wonder that at her next appearance she is hopelessly drunk!

99. 18 **Bridewell**. A house in Bride Lane built by Henry VIII, for the reception of Charles V. In the following reign, when it was about to be torn down, Bishop Ridley begged it as a Workhouse for the Poor, and a House of Correction 'for the strumpet and idle person, for the rioter that consumeth all, and for the vagabond that will abide in no place.' King Edward VI granted his request. In the reign of Elizabeth and later, the gift occasioned no little inconvenience to the city officials because of the over-appreciation, shown

by idle and abandoned people who flocked in great numbers to that vicinity under color of seeking an asylum in the institution. Several acts were passed by the Common Council to stop such annoyance. The flogging at Bridewell, for offences committed without the prison, is described by Ward in his *London Spy*. 'There are no whores', says Sir Humphrey Scattergood, in Shadwell's play, *The Woman Captain*, 'but such as are poor and beat hemp, and whipt by rogues in blue coats.'—Abridged from Wh.-Cun. i. 240-243. See Dekker's *2 Honest Whore*, 5. 2, for a vivid contemporary picture of the occupants of Bridewell.

99. 19 *rid that weeke*. Were carted for a bawd.

99. 22 *shall I teare ruffe*, etc. Gifford aptly compares this to Doll Tearsheet's attack on Pistol: 'You a captain! you slave, for what? for tearing a poor whore's ruff in a bawdy-house?' (2 *Hen. IV*, 2. 4. 156).

99. 32 *Greene-gownes*, etc. Nares says: 'The character of lady *Greensleeves*, I fear, is rather suspicious; for green was a color long assumed by loose women.' He quotes the present passage in support of his statement and refers also to 'the green gamesters' (114. 8). *N.E.D.*: 'To give a woman a green gown: to roll her, in sport, on the grass so that her dress is stained with green; hence euphemistically'; quotations show that it was 'the supposed badge of the loss of virginity.' Cf. 77. 14, 98. 12.

101. 3-6 This offer of a share in the booty was a shrewd move on Edgworth's part. He saw Quarlous' strong qualifications for the cutpurse's profession, and knew that like most gallants he had little money. If Quarlous were already a gentleman cutpurse (cf. 101. 14), he would make a valuable partner in the business; if not, he might be enticed to give it a trial. Finally, it was of the greatest importance that Edgworth should gain his favor, and secure his silence; this he attempted to do with presents that without doubt had been stolen.

101. 14 *Facinus quos inquinat, æquat*. Cf. Lucanus, *Pharsalia*, 5. 290.

102. 23-26 *Discretion* is used here three times, and in three different senses. In l. 23 = judgment (late L. sense of *discretio*); l. 26 (first occurrence) = prudence (allied to late L. and Rom. *discretus*); l. 26 (second occurrence) = state of being separated (ancient L. sense of *discretio*) (cf. *N.E.D.*).

102. 29 *a hole matter*. Evidently a play on *hole*, the opening in the stocks (cf. 104. 9). There is another word of this form, a variant of 'holl', meaning 'hollow, empty', which may have given a secondary meaning.

103. 7 *the destruction of Fayres and May-games, Wakes, and Whitson-ales*. With the exception of the May-games, each of these

celebrations originated in the Church, but like the drama had passed from under its supervision and control, later to encounter severe opposition. To understand the Puritans' reasons for attack, cf. Brand's *Pop. Antiq.* (description of the festivities of each) and Stubbes' *Anat. of Abuses*, 148-154, 182-183. Connected with them, were gatherings of people and considerable license; and that meant knavery, gluttony, drunkenness, and social impurity.

103. 12 I doe not feele it, I doe not thinke of it, it is a thing without mee. As Gifford observes, the Justice is affecting the lofty language of stoicism. Cf. Epictetus, *Encheiridion*, 1. 1: *Τὸν θυμὸν τὰ μὲν ἐστὶν ἐφ' ἡμῖν, τὰ δὲ οὐκ ἐφ' ἡμῖν.*

103. 14 In te manca, etc. From Horace, *Sat.* 2. 7. 84-88.

103. 17 non te quæsiueris extra. From Persius, *Sat.* 1. 7.

103. 23 those lists of Latin. 'i. e. Fag-ends or selvages of Latin.'—Cun.

104. 2-4 Cf. 1 *Cor.* 7. 37, 16. 13; *Gal.* 5. 1; 2 *Tim.* 2. 19; 2 *Pet.* 1. 10.

104. 26 earns. 'Apparently a variation of *yearn*: OE. *geornian*: cf. dialectic *ear* for *year*.'—*N.E.D.* It is here used impersonally in the sense of affecting with grief or compassion. Cf. *J. Caesar*, 2. 2. 129:

That very like is not the same O Caesar,
The heart of Brutus *yearns* [*earns* the reading of
folios 1, 2, 3, 4] to think upon!

105. 6 I haue a nest of beards in my Truncke. The trunk-hose was one of the most ridiculous fashions of this faddish age, and may well be compared with the women's monstrous farthingales (see cuts in Planché, 2. 230; *C.D.*, under trunk-hose). The immense increase in the amount of stuffing used at this time in the hose, owed its adoption, according to a contemporary writer, to the pusillanimity of James I, who fearing assassination wore padded garments (cf. Planché, 2. 229). Dekker gives a hint in regard to their material (2 *Honest Whore*, 3. 2):

Bell. Where's all his money?
Ord. 'Tis put over by exchange; his doublet was going to be translated, but for me. If any man would ha' lent but half a ducat on his beard, the hair of it had stuffed a pair of breeches by this time.

Thieves were said to conceal all their plunder in them: poor bullies kept their small wardrobe in the same portable repository'.—*Thornbury*, 1. 252.

ACT V.

106. 1 out with the signe of our inuention. Striking pictures of the show to be given were displayed to attract the curious. An excellent idea of the puppet-booth's appearance is to be had from a fan sold in the Fair about 1728, on which several booths, among other scenes of the Fair, were depicted. Copies of these pictures are given in Morley's *Mem.* 394, 395, 396, also in *The Book Buyer*, 19. 95. The *banner*, mentioned in l. 6, was raised after the custom of the theatres, to show a play was either about to begin or already in progress.

106. 3 All the fowle i'the Fayre. Cf. note on 97. 14.

106. 8 Master Pod. Also mentioned as a producer of motions in *Ev. Man Out*, 4. 4, and in *Epigram* 97.

106. 9 ff. The *motions* mentioned here were drolls that had been actually presented at the Fair. Cf. the poem of the 'Long Vacation', included in the first edition of *Wit and Drollery*, 1656 (cited by Morley, *Mem.* 318):

. . . man that doth in chest include
Old Sodom and Gomorra lewd. . . .
And shew that while the puppets play,
Though none expounded what they say:
And Ape led captive still in chain
Till he renounces the Pope and Spain, . . .

106. 12 *Shroue-Tuesday* was a time of license, and the apprentices' especial holiday. Thus Dekker says in the *Seuen Deadly Sinnes* (*Works*, 2. 65): 'They presently (like Prentises vpon *Shroue-tuesday*) take the lawe into their owne handes, and doe what they list.' It seems also to have been a custom for the city officials to search out loose women on this day, and to confine them during Lent. Cf. Brand's *Pop. Antiq.* 1. 89.

106. 13 the Gunpowder-plot, there was a get-penny. Its long-lived popularity is attested by 'Bartleme Fair', a song by George Alexander Stevens, included in *Songs, Comic and Satyrical* (1772):

Here's Punch's whole play of the *gunpowder-plot*, sir,
Wild beasts all alive, and pease-porridge hot, sir:
Fine sausages fry'd, and the Black on the wire;
The whole Court of France, and nice pig at the fire.

106. 14 an eighteene, or twenty pence audience, nine times in an afternoone. This affords some interesting information regarding the size of the audiences that witnessed the puppet-shows, also of the length of the performance.

106. 17 they put too much learning i'their things now o'dayes. This was the cause of the failure of *Catiline* three years before, and the doubt as to the success of such a play as *Hero and Leander* for the same reason may thus have been a thinly veiled satire on the low intelligence of the theatre-going public. Magnin, however, regards this as an allusion to the invasion of the classic repertoire by the puppet-master, as he produced adaptations of such plays as *Julius Caesar* and the *Duke of Guise*, an act which was regarded with considerable resentment by most of the dramatists (cf. *Histoire des Marionnettes*, 225).

106. 24 A penny was the general charge of admission to such performances.

107. 5 The Justice in his *overdoing* would imitate the Hebrews' Jehovah.

107. 12 *strucke in*. Arrived, come in.

108. 19 the second part of the society of *Canterers*. 'Canterers were confirmed sturdy vagrants.'—Cun. Cf. *Staple of News*, 2. 1:

A rogue

A very *canter*, I sir, one that maunds
Upon the pad.

The name was also used for a talker of religious cant, and during the seventeenth century was especially applied to the Puritans (cf. *N.E.D.*). Both ideas are included in the word as used here.

108. 29 to draw feasts, and gifts from my intangled suitors. Had she been portrayed when practicing her mercenary craft, we might have had a female *Volpone*.

109. 7 *Feoffee in trust*. 'A trustee invested with a freehold estate in land.'—*N.E.D.*

111. 6 reducing the young man . . . from the brinke of his bane. A Latinism; see *reduce* in Glossary.

111. 12 Master of the Monuments. It is likely that Cokes had caught a glimpse of the pictures on the outside of the booth (cf. *the signe of our inuention*, 106. 2), and here is referring to them. We must not probe too deep for meaning in the words of the *phantasicall* Cokes.

111. 16 The ancient moderne history of *Herò*, and *Leander*. 'This is a burlesque on the absurd titles of some of our ancient dramas; but more particularly on that of Preston's "A lamentable Tragedy of the life of *King Cambyeses*, mixed full of pleasant mirth", etc.'—G.

111. 20 *Bankside*. See note on 7. 13.

112. 7 *voluntary*. Commonly used for 'volunteer'; one who, for services willingly undertaken, is given special privileges. Hence in

the present case, free admission to Littlewit, because of his authorship.

112. 12 **you are exceeding well met.** A form of salutation common in Shakespeare. Cf. *As Y. Like It*, 3. 3. 65, *Mer. Wives*, 1. 1. 200, *M. N. Dream*, 4. 1. 181.

112. 15 **and by that fire.** Fire of hell.

113. 3 **Call me not Leatherhead.** Lest the name should lead Cokes to recognize the hobby-horse seller who had cozened him out of thirty shillings (cf. 64. 4).

113. 6 ff. Cokes' manners may well be compared with Dekker's satirical advice as to 'How a Gallant should behaue himself in a Play-house' (*The Guls Horn-Booke*, chap. 6): 'By sitting on the stage, you may (without traueelling for it) at the very next doore aske whose play it is: and, by that *Quest of Inquiry*, the law warrants you to auoid much mistaking. . . . You shall put your selfe into such true *scaenical* authority, that some Poet shall not dare to present his Muse rudely vpon your eyes, without hauing first vnmaskt her, rifled her, and discouered all her bare and most mysticall parts before you at a tauerne, when you most knightly shal, for his paines, pay for both their suppers. By sitting on the stage, you may (with small cost) purchase the deere acquaintance of the boyes: haue a good stoole for sixpence: at any time know what particular part any of the infants present: get your match lighted, examine the play-suits lace, and perhaps win wagers vpon laying tis copper, &c.' Further, cf. Collier's *Annals of the Stage*, 3. 406-18.

113. 9 **our Tiring-house is somewhat little.** As Ordish notes (*E. London Theatres*, 225), this with the Stage-keeper's remark in the Induction, to the effect that the Poet had kicked him three or four times about the tiring-house, may be satirical of a deficiency in the green-room accommodations in the new theatre.

113. 19 **the quality.** 'Profession, occupation, business, *esp.* that of an actor'.—*N.E.D.*

113. 26 **Players minors.** Children-players.

113. 32 **one Taylor, would goe neere to beat all this company.** As Ordish observes (*E. London Theatres*, 225), this is an allusion to Taylor the Water-Poet, who a few days before had sustained the fiasco of a wit-combat with Fennor. The full particulars may be found in Taylor's *Works*, 142, under the title: 'TAYLORS REVENGE: or, The Rimer WILLIAM FENNOR, firkt, ferrited, and finely fetcht ouer the Coales.'

113. 34 **and eate 'hem all, too, an' they were in cake-bread.** 'This allusion to the voracity of tailors for *cake-bread*, must have conveyed some pleasant idea to the audiences of those times, of the nature of which we are now ignorant, since it is found in most of our old dramas.'—G.

114. 4 your Field. Nathaniel Field, the actor and dramatist, 1587-1633. His name is the first mentioned in the lists of actors in *Cynthia's Revels*, 1600, the *Poetaster*, 1601, and *Epicoene*, 1609 (cf. 1616 folio); according to Fleay he was a member of Lady Elizabeth's company, 1613-14. Jonson is here paying him a high compliment in associating his name with that of the leading actor of the time, Richard Burbage. A similar place was given him fifty years later by Richard Flecknoe in his *Short Discourse of the English Stage*: 'In this time were poets and actors in their greatest flourish; Jonson and Shakespeare, with Beaumont and Fletcher, their poets, and *Field and Burbage, their actors*' (cited by D.N.B.). There is a reference to him in the Prologue of Chapman's *Bussy D'Ambois* (printed 1607): 'Field is gone, whose action first did give it name—.' In the *Conversations* (1619) Jonson says of him: 'Nid Field was his schollar, and he had read to him the Satyres of Horace, and some Epigrammes of Martiall.'

114. 8 green gamesters. See note on 99. 32.

114. 11 at large. Fully.

114. 13 fleere, nor geere, nor breake iests, as the great Players doe. The actors commonly took great liberties with the text of a play and did not hesitate to insert local hits. A great deal of the power of Tarlton on the stage, as well as off, consisted in his quickness at extempore wit. See Tarlton's *Jests* in *Shakespeare Jest-Books* (London, 1864): 'A jest of an apple hitting Tarlton on the face', 'How Tarlton and one in the gallery fell out', etc.

114. 21 shakes his head like an hostler. An allusion to William Ostler, the actor, according to Fleay. His name is mentioned in the list of actors in the first folio, as playing in the *Poetaster*, 1601, *Alchemist*, 1610, *Catiline*, 1611. So little is known of him, however, that it is speculative to call the present passage an allusion.

114. 22 according to the printed booke. The reference is to Marlowe's *Hero and Leander* (1598), which begins:

On Hellespont, guilty of true love's blood,
In view and opposite two cities stood,
Sea-borderers, disjoined by Neptune's might;
The one Abydos, the other Sestos high.
At Sestos Hero dwelt; Hero the fair, . . .

115. 2 Puddle-wharfe. Now called *Puddle Dock*, at the foot of St. Andrew's Hill, Upper Thames Street, Blackfriars.

115. 4 old fish-street. No longer existing under this name; the eastern portion was lost in the making of Queen Victoria Street, and the rest was merged into Knight-Rider Street. Cf. Stow's *Survey*, 129: 'In this Old Fish street is one row of small houses,

placed along in the midst of Knightriders street, which row is also of Bread street ward: these houses, now possessed by fishmongers, were at the first but moveable boards (or stalls), set out on market-days, to show their fish there to be sold.'

Trigsstayers. The *Stairs* have disappeared, but the name still survives in *Trig Lane* and *Trig Wharf*. This was the nearest landing in going up Old Fish-street Hill to Old Fish Street.

115. 12 Hero shall be my fayring. Hero shall be my treasure (favorite). Cokes puts on the gallant's patronizing airs, and to show his familiarity with the actors, gives them pet names suggested by the different treasures he has bought.

116. 12 I doubt. I fear.

116. 16 fine fire-works. Cf. *Alchem.* 1. 1:

And blow vp gamester after gamester,
As they do crackers in a puppet-play.

In speaking of fireworks in London during the reign of James I, Strutt says (*Sports and Pastimes*, 375): 'So far as one can judge from the machinery delineated in the books formerly written upon the subject of firework making, these exhibitions were clumsily contrived, consisting chiefly in wheels, fire-trees, jerbs, and rockets, to which were added, men fantastically habited, who flourished away with poles or clubs charged with squibs and crackers, and fought with each other, or jointly attacked a wooden castle replete with the same materials, or combated with pasteboard dragons running upon lines and "vomitting of fire like verie furies".'

116. 32 This is a very priuate house. Among the general features of the private theatre, as noted by Collier (cf. *Hist. of Eng. Dram. Poetry*, 3. 335), were the smaller size, protection of the whole by a roof, seats in the pit, and an audience of much higher character. Thus in the first three points, the puppet-booth was, indeed, like a private theatre, though it is only as a bit of humor that Edgworth speaks of it as such to the credulous Win.

116. 34 doe so all to be Madame mee. Cf. *Cynthia's Revels*, 4. 1:

Ods my life, how he does *all-to-bequalify* her!

Also *Magnetic Lady*, 1. 1: ' . . . and *all-to-be-laden* with miracles.'

117. 2 The masks and green gowns disguised the women, and by preventing the Justice from recognizing them at this time, made possible the final surprise. Masks were not uncommon in 1614, but were by no means the convention of the following reign, when a woman seen at a public occasion without a mask was considered barefaced and immodest. Cf. Jonson's lines, 'To Mr. John Fletcher upon his Faithful Shepherdess':

The wise, and many-headed bench, that sits
 Upon the life and death of plays and wits,
 (Compos'd of gamester, captain, knight, knight's man,
 Lady or pucelle, that wears mask or fan.

117. 27 will stay for nere a Delia o'hem all. An allusion to Samuel Daniel's sonnet-cycle *Delia*, published in 1592, which was for a long time very popular. Fleay considers the character of Littlewit as satirical of Daniel, but there is little ground for such a conjecture. He is mentioned twice in the *Conversations* (1619): 'Samuel Daniel was a good honest man, had no children; but no poet'; 'Daniel was at jealousies with him.'

118. 6 Vxbridge Fayre. Held at Uxbridge, fifteen miles north-west of London. The custom of taking exhibits, curiosities, and shows from one fair to another seems to have been common, just as to-day in the New England village fairs.

118. 36 In addition to the discussion already given to the Puppet-play (see Sec. 3 of Introduction), something may be said on the method of performance. There were two kinds of plays; the first, in which the 'interpreter' gave a running commentary on the action, all in his own person,—for examples see the motion in *Tale of a Tub*, A. 5, or better *Don Gayferos and Melisandra* in *Don Quixote*, part 2, chap. 26; the second, in which the interpreter, disguising his voice or using ventriloquism, gave the dialogue as though spoken by the puppets—our play is an example of this latter class. Leatherhead is without question the motion-master in *Hero and Leander*, but there is a difference of opinion in regard to the operation of the puppets. Thus Flögel in his *Geschichte des Grotesk-Komischen*, 126, says: 'Ein zweites Puppenspiel, welches Ben Johnson's *Bartholomew fair* beschliesst, ist dagegen ganz verschieden, denn hier sprechen die Puppen selbst, d.h. durch einen hinter den Coulissen versteckten Mann, der übrigens eben so gut wie der, welcher vor der Bühne befindlich ist, den Namen Interpreter führt'. But Collier (*Punch and Judy*, 20) remarks on the same play: 'The exhibitor standing above and working the figures, "interprets" for them, and delivers the burlesque dialogue he supposes to pass between the characters.' Now while the method of performance most generally employed required an assistant, concealed in the puppet-booth, to work the figures and speak the dialogue, in the present play Leatherhead, to use his own words, is 'the mouth of them all'; it is he who does the talking, and the text makes quite as evident that he is visible to the audience. Flögel in his explanation, then, is incorrect. But, on the other hand, in considering Collier's theory, it should be remembered that the puppets twice assault Leatherhead, strike his pate, and cry 'to pink his guts', making it evident that he is not

standing wholly above them. The only practical way of operating the puppets, consistent with the hints given in the text, requires that Leatherhead stand within the booth, his head and shoulders appearing behind and above the stage, and that from this position he perform his twofold labor.

118. 37 **amorous Leander.** Cf. Marlowe:

Amorous Leander, beautiful and young,
(Whose tragedy divine Musaeus sung,
Dwelt at Abydos.

119. 7 **seeing Leanders naked legge, and goodly calfe.** Cf. Marlowe:

His body was as straight as Circe's wand;
Jove might have sipt out nectar from his hand.
Even as delicious meat is to the tast,
So was his neck in touching, and surpast
The white of Pelops' shoulder: I could tell ye,
How smooth his breast was, and how white his belly.

119. 8 **a Sheepes eye, and a halfe.** Nares: '*To cast a sheep's eye, to look amorously or wantonly.*' Cf. Cartwright's *Ordinary*:

If I do look on any woman, nay,
If I do cast a *sheeps eye* upon any. (cited by Nares).

119. 11 **Cole, Cole, old Cole.** '*Bartholomew Fair* was first acted in 1614, and yet we have an allusion to this part of it in the *Satiro-mastix*, which appeared in 1602:

"*Horace.* I'll lay my hands under your feet, Captain *Tucca*.

Tucca. Says't thou me so, *old Cole*. Come, do it then: yet, 'tis no matter, neither; I'll have thee in league first with these two rollypollies; they shall be thy *Damons* and thou their *Pithiases*." Act 1.

As Horace is known to be meant for our author, there can be no doubt, I think, that the reference was to this interlude of *Damon and Pithias*: it would seem, therefore, that it had been exhibited at an early period as a simple burlesque and that Jonson was induced by its popularity to recast it, and with the addition of Busy and some other characters, to interweave it with the present drama. However this be, the idea of introducing it was most happy, the execution at once skillful and diverting, and the success complete. *Old Cole* is used by Marston in the *Malcontent* (1604), which is dedicated to our author; the term therefore must have been familiar to the stage: another proof, perhaps, of the celebrity of this little piece, at a period long anterior to *Bartholomew Fair*.—G. Later in the *Satiro-mastix*, Horace is called the 'puppet-teacher'.

120. 4 **Swan.** Probably a tavern in Old Fish Street. It is not to be identified with the 'Swan', Charing Cross, much frequented by Jonson, but nearly a mile distant.

120. 21 **Hogrubber.** '*Hog Grubber: A mean stingy fellow.*' —*Lex. Balat.*

Pickt-hatch. A noted resort of prostitutes and pick-pockets, at the back of the narrow turning now called Middle Row, opposite the Charter House wall. Cf. 'Character of the Persons' preceding *Ev. Man Out: Shift*. 'A thread-bare shark; one that never was a soldier, yet lives upon lendings. His profession is skeldring and odling, his bank Paul's, and his warehouse *Pickt-hatch*.' Also *Mer. Wives*, 2. 2. 20. Middleton laid the scene of his *Black Book* at *Pickt-hatch*, and it is probable that the satirist Nash died there.

120. S. D. **The Puppet strikes him over the pate.** The puppet-sculler with his coarse language and violent manners, is representative of the three thousand and more watermen who plied the Thames. Cf. Thornbury, 1. 59: 'The waterman, or water-rats, as they were called in jest, were greater extortionists than our own cabmen, diligent and civil till they got a passenger into their boat, but scurrilous and violent if their unjust charge of fare was refused. If the passenger were a servant or an apprentice, they would stop his hat or cloak for the money; their pay being two-pence out of every twelve they could get. Sometimes they caught a tartar, got their heads broke, and their proper fee refused. They used to sit in noisy knots on the water stairs, waiting for fares, and disputing for them when they came. . . . They were famous for their coarse wit, and were formidable by their number and spirit of coöperation.'

121. 4 **hee shall be Dauphin my boy.** Cf. *Lear*, 3. 4. 104: 'Dolphin my boy'; Furness (*Variorum ed.*) cites a note by Steevens on an old ballad, of which this was the burden.

121. 16 'It was the fashion not only for the puppets of the text, but for those of flesh and blood, to introduce themselves to strangers with a propitiatory cup of wine, which preceded their appearance. There is a story told of bishop Corbet and Jonson which illustrates this practice, and is at the same time so characteristic of both, that it has every appearance of being genuine. "Ben Jonson was at a tavern, in comes bishop Corbet (but not so then) into the next room. Ben Jonson calls for a quart of *raw* wine, and gives it to the tapster. 'Sirrah!' says he, 'carry this to the gentleman in the next chamber, and tell him I sacrifice my service to him.' The fellow did and in those terms. 'Friend,' says bishop Corbet, 'I thank him for his love, but prithee tell him from me that he is mistaken, for sacrifices are always burnt.'" *Mery Passages and Jeasts*. Harl. MSS., No. 6395.—G.

121. 25 a dead lift. 'A desperate emergency.'—C.D.

121. 26 a nine dayes wonder. 'A subject of astonishment and gossip for a short time, generally a petty scandal.'—C.D. Cf. Chaucer's *Troilus*, 4. 588:

For when men han wel cryed, than wol they roun;e;
A wonder last but nyne night never in toun.

122. 5 puffe with him. 'Vapor', bully him.

123. 5 Gifford sees in this squabble a burlesque on that of Jack and Wylle in *Damon and Pithias*. The resemblance, however, is so slight as to make it highly improbable that our author had this in mind. The scene referred to has not a decided enough character to make it a good subject for burlesque.

123. 20 with a hone and honero. Cunningham cites a manuscript note of Dyce's, 'This was uttered, I imagine, in a lamentable tone, in imitation of an Irish howl.' Cf. *An Bartholomew Fairing*, a Royalist pamphlet of 1649, quoted by Morley (*Mem.* 198):

Stand off, make room, give way, for I come Post,
My Fairings do run wild from the Irish Coast;
Poor Cram a Cree untrouz'd, O hone! O hone!
Hath lost his cows, his sheep, his Bagh, all's gone.

124. 13 setting their match. Making their appointment. Cf. *Hen. IV*, 1. 2. 119.

124. 15 a candles end. Cf. Marlowe:

[Hero] Who with all speed did consecrate a fire
Of flaming gums and comfortable spice,
To light her torch, which in such curious price
She held, being object to Leander's sight
That naught but fires perfum'd must give it light.

124. 26 Dunmow-bacon. *Dunmow* is a small village of Essex, 'formerly the seat of a priory remarkable for the custom of presenting a flitch of bacon to any couple who could satisfy a jury of six bachelors and six maidens that they had spent the first year of married life in perfect harmony, and had never at any moment wished they had tarried.'—*Encyc. Brit.* The custom dates from the reign of John. It was revived in 1855 (cf. Chambers' *Book of Days*, 1. 748).

124. 28 Westphalian you should say. Cf. Marston's *Malcontent*, 4. 1: 'The buff-captain, the sallow *Westphalian* gammon-faced zaza cries "Stand out."' Westphalian ham and bacon are still celebrated.

125. 1 Sir Knaue out of dore. This is very similar to a line of Edwards' *Damon and Pithias* (Stephano to Carisophus): 'Out, sir knave, or I wyll send yee.'

125. 16 Puppet-Ionas and Cupid. *Cupid* inserted for rime; only one puppet (cf. 123. 35).

126. 1 Downe with Dagon. Cf. 1 *Samuel* 5. 2-5; also a broad-side written about 1660 (cited by Morley, *Mem.* 235): 'The Dagonizing of Bartholomew Fayre caused by the Lord Majors Command, for the battering downe the vanities of the Gentiles, comprehended in Flag and Pole, appertayning to Puppet-play. . . .'

126. 17 Shimei. Cf. 2 *Samuel* 16. 5-13.

126. 18 Master of the Reuell's haud. After 1606 all plays before production had to undergo examination of the Master of Revels (cf. Fleay, *Hist. Eng. Stage*, 166).

126. 21 thou dost plead for Baal. Cf. *Judges* 6. 31.

126. 23 I haue gaped as the oyster for the tide. Gifford remarks: 'A satire upon the low, familiar, and profane jargon of the Puritans in their public prayers and preaching. A specimen of it is given by Eachard in his *Contempt of the Clergy*. "Our souls are constantly gaping after thee, O Lord, yea, verily, our souls do gape even as an oyster gapeth."'

126. 26 Good Banbury-vapours. See note on 14. 24.

127. 17 assist me zeale, fill me, etc. Busy's invocation of the muse.

127. 28 lawfull Calling. Cf. *Ephesians* 4. 1-4.

128. 3-10 Coleridge notes: 'An imitation of the quarrel between Bacchus and the Frogs in Aristophanes' (cf. *Frogs*, 258-264). Selden commented on this same passage in his *Table Talk*, 164 (ed. Oxford, 1892); he regarded it as satirical of the heated controversies of the divines, where arguments of similar weight were bandied between them.

128. 21-25 The Puritan feather-makers of Blackfriars were the subject of much satire. Cf. Randolph's *Muse's Looking Glass*, 1. 1.

Mrs. Flowerdew. Indeed it something pricks my conscience

I come to sell 'em pins and looking-glasses.

Bird. I have their custom too for all their feathers:

'Tis fit that we, which are sincere professors,

Should gain by infidels.

Marston's *Malcontent*, Induction: 'This play hath beaten all our gallants out of the feathers: Blackfriars hath almost spoiled Blackfriars for feathers.'

128. 22 perrukes. Not to be confused with the long periwigs, very fashionable beginning with the reign of Charles II. The perukes of 1614 were false hair worn by men and women, as occasionally to-day; the term was also applied to a single lock or a set of ringlets. Actors wore them; cf. *T. G. of Ver.* 4. 4. 196, *Com. of Errors*, 2. 2. 76, *Hamlet*, 3. 2. 10. Stubbes (*Anat. of*

Abuses, 68) tells of poverty-stricken women selling their hair, also of pretty children lured into secret places and robbed of their locks.

128. 23 puffs. 'A strip of some fabric gathered and sewed down on both edges, but left full in the middle.'—*C.D.* Cf. Coryate's *Crudities*, I. 41 (ed. 1611, reprinted London, 1776): 'The Switzers weare no Coates, but doublets and hose of panes, intermingled with Red and Yellow, and some with Blew, trimmed with long *Puffes* of Yellow and Blewe Sarcenet rising vp betwixt the Panes.'

their fannes. Made of a few large feathers or plumes, and used merely for ornament. Cf. Gosson's *Pleasant Quippes for Upstart Gentle Newfangled Gentlewomen* (1596):

Were fannes, and flappes of feathers fond,
to flit away the flisking flies,
As taile of mare that hangs on ground,
when heat of summer doth arrise,
The wit of women we might praise,
For finding out so great an ease.
But seeing they are still in hand,
in house, in field, in church, in street,
In summer, winter, water, land,
in colde, in heate, in drie, in weat,
I iudge they are for wives such tooles
As bables are in playes for fooles.

128. 32 Dagonet. Evidently a perversion of *Dagon* of the preceding line. Concerning the legendary person of this name, cf. Nares: 'Sir Dagonet was said to be the attendant fool of king Arthur. . . . "And upon a day sir *Dagonet*, king Arthur's foole, came into Cornewaile, with two squiers with him." *Hist. of K. Arthur*, 4to, 1634, 2d p., N2.' See Tennyson's *The Last Tournament*.

128. 35 and the Female of the Male. This would seem to indicate that there were women-actors at this time, and Fleay in his notes on *Bartholomew Fair* has queried, 'Who were they?' However, the fact that in the many attacks made by the Puritans on the stage, in which they constantly denounced the male actors for putting on the dress of women, they did not allude to the reverse, is good proof that such was not a custom. *Deuteronomy* 22. 5 suggests an explanation of Busy's charge: 'The women shall not weare that which pertaineth unto a man, neither shall a man put on a woman's garment: for all that do so are abomination unto the Lord thy God.' Only one half of the verse applied to the general practice of the stage. It was thoroughly in keeping, however, with Busy's *zeal* and *inspired ignorance* to use the whole verse and make the charge a double one.

On February 28, 1615, John Selden wrote to Jonson about this same passage in *Deuteronomy*, undoubtedly with reference to the present allusion. The letter covers four large folio pages and

exhibits an erudition that is almost appalling (cf. *Works*, London, 1726, 2. 1690-1696); it begins: 'Thus ambitious am I of your love, but of your judgment too. I have most willingly collected what you wished, my notes touching the literal sense and historical of the holy text usually brought against the counterfeiting of sexes by apparell.' In these notes Selden shows that the verse was not intended to apply to actors or plays, but to forbid certain magical or idolatrous rites, such as practiced in the worship of Dagon, Astarte, etc., when often the males appeared in female dress, and females in male. See also Selden's *Table Talk*, 134, note.

Prynne in *Histrio-Mastix* devotes thirty-nine pages to the sin of the 'womanish and effeminate apparel' of the stage (see small quarto ed. 1633, p. 178 ff.); also citation in Stubbes (p. 303) from R. Cleaver's *Exposition of the Ten Commandments*.

129. 13 I am confuted. 'It appears from D'Urfey that this defeat of the Rabbi was a source of infinite delight to the audience. The triumph of Dionysius, however, was of a transient nature; and he was *confuted*, in his turn, with more effectual weapons than those of "demonstrations". This is beautifully touched by Lord Buckhurst, in the epilogue to *Tartuffe*:

Many have been the vain attempts of wit
Against the still prevailing hypocrite?
Once, and but once, a poet got the day,
And vanquished Busy in a puppet play!
But Busy rallying, filled with holy rage,
Possessed the pulpit, and pulled down the stage.'—G.

129. 19 carried it away. 'Carried the day.'—N.E.D. Cf. *Hamlet*, 2. 2. 377:

Guil. O, there has been such throwing about of brains.
Ham. Do the boys carry it away!

129. 22 I Adam Ouerdoo! All editions subsequent to the first folio insert 'am' after *I*. But a comma following *I*, makes the emendation quite unnecessary.

130. S. D. To the Cutpurse, and Mistresse Litwit. The stage directions placed in the margin of the 1631 folio are carelessly written, and evidently not by Jonson. *I will take charge of you, and your friend too*, the punctuation notwithstanding, can only have been addressed to the supposed Troubleall and Dame Purecraft. The remaining clause beginning *you also, young man*, is spoken to the cutpurse; Mrs. Littlewit is not addressed, being reserved for a later 'discovery'.

130. 10 with our birds. Cf. 97. 18.

130. 19 stepp'd aside. Wandered and become lost; not the common figurative significance of departing from the path of right.

130. 22 *Et digito compesce labellum.* Equivalent to 'Be silent.' From Juvenal, *Sat.* 1. 160: 'Cum veniet contra, digito compesce labellum.'

130. 23 *sadly worry.* Sorry in earnest. Cf. Chaucer's *Shipman's Tale*, 76; *Much Ado*, 2. 3. 228.

131. 9 *looke vpon mee, O London.* Is not the *overdoing*, *overdone*?

131. 11 *Mirror of Magistrates.* See note on 9. 31.

131. 27 *Redde te Harpocratem.* Equivalent to 'Commit yourself to secrecy.' This figure was common among the Latin poets. Cf. Catullus, *Carmen*, 74. 4: 'Patruum reddidit Harpocratem'; also 102. 4. Harpocrates (Horus) was the Egyptian god of the sun, the son of Osiris. He was said to have been born with his finger on his mouth, indicative of secrecy and mystery (Smith's *Class. Dict.*). Cf. 130. 22 and note.

131. 28 *stand by my Masters, be vncouer'd.* As though he were leading some stately procession, and called upon the people to remove their hats at the approach of the dignitary. Perhaps he had this phrase from Justice Overdo's court.

132. 24 *I should think it were better, recouering the goods, and to saue your estimation in him.* A poor construction for the author of *The English Grammar*.

132. 25 *I thank you, Sir, for the gift of your Ward.* In this point of the denouement Jonson suddenly breaks away from the extreme realism which so strongly characterizes the play. In no law court would the signature of the guardian, Justice Overdo, gained in the way it was, be considered binding. The successful trick may well be compared with the forfeiture of the bond in *The Merchant of Venice*.

132. 32 *neuer feare me.* Never be apprehensive for me. Cf. *L. timere alicui*.

133. 2 *like a stake in Finsbury.* Finsbury Fields, the open tract north of Moorfields, much more extended than at present. They were long kept open and entire for the practice of archery, and later became the grounds for the muster and exercise of the military company. While yet open, they were marked out for the use of archers with wooden posts for target or standing practice, and with stone pillars for long practice or roving.—Abridged from Wh. Cun. Cf. D'Avenant's *The Long Vacation in London*:

Do each with solemn oath agree,
To meet in *fields of Finsbury*:
With loins in canvas bow case tide;
Where arrows stick, with meikle pride.

133. 3 get your wife out o'the ayre. Remove your wife from public exposure; (there possibly may be a suggestion of the literal as well: i. e. get her out of this air—the foul air of the booth). The same phrase is to be found in *Hamlet*, 2. 2. 209; also cf. l. 185 of the same scene, where Hamlet advises Polonius in regard to his daughter: 'Let her not walk i' the sun' (Let her not be exposed to, or mingle with, the world).

133. 18 I inuite you home, with mee to my house, to supper. The ending with a general invitation to dinner or supper, is common; perhaps it was suggested by the Roman comedy; cf. Plautus' *Rudens*, *Curculio*; also *Alchem.*, *Devil is an Ass*; Middleton's *A Trick to catch the Old One*, *A Mad World*, *My Masters*, *A Chaste Maid in Cheapside*.

133. 20 Ad correctionem, etc. Cf. Horace, *Epist.* 1. 1. 100: 'Diruit, ædificat, mutat quadrata rotundis.' Also Sallust, *Catiline*, 20. 12: 'Nova diruunt, alia ædificant.'

THE EPILOGUE. On the day after its first performance, or November 1, 1614, *Bartholomew Fair* was presented at Court before the King. It would be interesting to know *if* it pleased James. It is evident from the Prologue that Jonson counted on touching a sympathetic chord at least in the satire of the Puritans. But how was the ridicule of popular reformers, embodied in Overdo's preachment on tobacco, among his other extravagancies, received by the author (was it still a secret?) of the *Counterblast to Tobacco*? Was there no offense taken at the humiliation of the city magistrate? Was it recognized as a jest at the expense of the Lord Mayor? As one considers these very natural questions, a passage in the *Conversations* appeals strongly to the imagination; Drummond says: 'To me he read the preface of his Arte of Poesie, upon Horace[s] Arte of Poesie, wher he heth ane Apologie of a play of his, St. Bartholomee's Faire.' Unfortunately the Apology was destroyed by fire, and no other reference to it remains.

Bartholomew Fair was revived after the Restoration and became extremely popular. The celebrated actors, Nokes and Winterset, in different presentations, took the part of Cokes. Pepys saw it several times, and was present on the first occasion of its new production, June 8, 1661, when it was played without the puppet-show. On September 7 of the same year, in the presence of the King, the entire play was given. Pepys, who was among the audience, notes: 'And here was "Bartholomew Fayre", with the puppet-show acted to-day, which had not been these forty years (it being so satyricall against Puritanism, they durst not till now, which is strange they should already dare to do it, and the King do counten-

ance it), but I do never a whit like it the better for the puppets, but rather the worse'. Somewhat different is his observation as he saw it three years later (August 2, 1664): ' . . . as it is acted, the best comedy in the world, I believe'. His final judgment, however, seems to be that already cited in the Introduction; it is to be found in the entry for September 4, 1668, when he saw it played still again—this time in order to humor Mrs. Pepys: 'It is an excellent play; the more I see it, the more I love the wit of it; only the business of abusing the Puritans begins to grow stale, and of no use, they being the people that, at last, will be found the wisest'.

GLOSSARY

This glossary aims to include all words that are archaic, obsolete, colloquial, cant, etc. Words, however, that Jonson used in a peculiar sense merely for the nonce, as well as many others, unusual to the general reader, yet to be found in standard dictionaries as in good use, are dealt with in the Notes. Etymology is adduced only when it throws light on a peculiar form, or illustrates Jonson's classical tendencies. At least one reference is uniformly cited, indicating the page and line where the word occurs in the text.

- A**, *prep.* In some one's name. 76. 17.
- Advance**, *v.* To extol. 79. 29.
- Aduis'd**, *pp.* Reflected. 81. 9.
- Againe** (against), *prep.* In anticipation of. 12. 19. *Conj.* Against the time that, before that. 60. 28.
- Agone**, *adv.* Ago. 32. 16.
- Allow**, *v.* [L. *adlaudare*.] To commend, approve. 134. 2.
- Allurant**, *a.* Alluring, enticing. 9. 14.
- Amaze**, *v.* To perplex, bewilder. 88. 31.
- Amended**, *pp.* Healed, cured. 55. 22.
- Ames-ace**, *n.* Ambs-ace, both aces, the lowest possible throw at dice. 11. 11.
- Anatomy**, *n.* A body or subject for dissection. 75. 3.
- And**, *conj.* If. 5. 24; 6. 14.
- Angrily**, *adv.* Angrily. 23. 8.
- Argument**, *n.* A subject-matter for discussion. 59. 21.
- Artillery**, *n.* Implements of war; in a broad sense including swords, pikes, etc. 112. 29.
- At**, *prep.* To. 72. 10.
- Aunt**, *n.* An old woman, gossip. 36. 34; 37. 7.
- Avoyd**, *v.* To go away. 48. 20.
- Baboun**, *n.* A baboon. 46. 19.
- Baby**, *n.* A doll, 'Prologue' (cf. note).
- Bason**, *n.* A basin. 132. 11.
- Beadle**, *n.* The public whipper. 101. 12.
- Bickering**, *n.* A skirmish. 126. 25.
- Bile**, *n.* [ME. *bile*, from OE. *byl*.] A boil. 81. 15.
- Bird**, *n.* A familiar character haunting a certain place. 5. 14; 34. 8 (cf. note on 5. 14).
- Blacke pot**, *n.* A beer-mug. 32. 2.
- Blood**, *n.* A 'buck', a 'fast' or foppish man. 56. 25.
- Booke-holder**, *n.* A prompter. 6. 23.
- Braue**, *a.* Finely-dressed, grand. 47. 27; 48. 1.
- Bridale**, *n.* A wedding feast. 18. 31.

Bride-man, n. One of the young men who with the bridesmaids assisted in the ceremonies of a wedding. 64. 15.

Bring, v. To escort. 81. 26.

Broach, v. To pierce, stab. 28. 25.

Broke, v. To trade. 19. 11.

Broker, n. A pander, pimp, intermediary. 45. 4.

Bumm, n. The buttocks. 102. 5.

Carroch, n. A stately coach. 60. 23.

Carwhitchet, n. A pun, quibble. 106. 5.

Cawdle, n. Caudle. 18. 8.

Censure, n. Judgment, criticism.

8. 4. *V.* To judge, criticise. 8. 10.

Chapman, n. A customer, merchant. 42. 9.

Cheap, Cheapen, v. To bargain for. 60. 25; 63. 2.

Circling boy, n. A swaggering bully. 89. 21 (cf. note).

Commit, v. To match, bring together in a contest. 127. 22.

Commodity, n. A quantity of wares. 10. 21 (cf. note).

Conceit, n. An idea, device. 30.

2. *Conceipt*, An opinion. 101. 23.

* **Conceited, pa.** Whimsical. 5. 10.

Condition, conj. On condition that. 121. 29.

Conscience, n. Sense. 110. 30.

Convince, v. [*L. convincere*, to overcome.] To overcome, overpower. 12. 2.

Corne, n. A hard grain or particle. 12. 17.

Costard-monger, n. A vender of fruit; commonly applied to a seller of apples, but here of pears. 'Persons of the Play.'

Couer, v. To copulate with (applied to stallions). 96. 17.

Countenance, n. Appearance, pretense. 126. 13.

Counterpaine, n. The counterpart of an indenture (Law). 7. 10.

Coyle (coil), n. Bustle, fuss, turmoil. 20. 27; 26. 26.

Cracke, v. To boast. 71. 36.

Crowne scabbe, n. A disease of horses. 47. 1 (cf. note).

Cry, v. To beg, beseech for. 102. 13.

Cunning man, n. A fortune-teller. 14. 6 (cf. note).

Dead, a. Having lost its virtue. 33. 10.

Death, interj. More often, 'Sdeath'; a corruption of the oath, 'God's death.' 51. 16.

Delicates, n. pl. Luxuries, delights. 13. 8.

Detect, v. To expose (a person) by making known his guilt. 72. 18.

Dibble, n. '?Moustache' (*N.E.D.*). 38. 28.

Dier, n. Dyer. 115. 2.

Discipline, n. The system by which the practice of a church is regulated, especially applied to that of the Puritans. 28. 9.

Discretion, n. Judgment. 38. 23; 102. 23.

Disease, n. Uneasiness, discomfort. 29. 20.

Disparagement, n. Marriage to one of inferior rank. 73. 22 (cf. note).

Dor, v. To make a fool of. 83. 11.

Drollery, n. A comic play, puppet-show. 9. 19.

Earn, *v.* To grieve. 104. 26 (cf. note).

Eder-oder (either other), *pro.* One or the other. 117. 11.

Enuy, *v.* To begrudge. 13. 8.

Equall, *a.* [L. *æquus*.] Fair, just. 88. 1.

Equipage, *n.* Dress, state. 9. 9.

Errant, *a.* Arrant. 19. 11.

Exceeding, *pa.* 'Overstepping the limits of propriety, or custom' (*N.E.D.*). 93. 31.

Except at, *v.* To take exception to. 43. 12.

Fall, *v.* To settle down: used of anything heated or swollen. 43. 28.

Fall in, Become reconciled. 16. 27.

Famelick, *a.* [L. *famelicus*, hungry.] Pertaining to hunger. 56. 11.

Faucet, *n.* A contemptuous appellation for a tapster. 34. 20.

Fidge, *v.* To fidget. 25. 3.

Flasket, *n.* A shallow basket. 77. 18.

Flaw, *v.* To make drunk. 123. 34.

Flea, *v.* To rid of fleas. 35. 6.

Flead, *pp.* [OE. *flean*, to flay.] Flayed. 61. 30.

Flower-de-lice, *n.* The fleur-de-lis. 48. 35.

For, *prep.* With respect to. 14. 32. *For and*, *conj.* And moreover. 67. 11.

Fore-right, *adv.* Directly forward. 54. 23.

Fore-top, *n.* 'The lock of hair which grows upon the fore part of the crown, or is arranged ornamentally on the forehead' (*N.E.D.*). 98. 24.

Forme, *v.* To state formally. 101. 21.

Forsaken, *pp.* Refused, rejected. 88. 6.

Fox, *n.* A sword. 49. 8 (cf. note).

Game, *n.* Amorous sport. 'Persons of the Play.'

Gamester, *n.* A merry, frolicsome person. 'Persons of the Play.'

Garded (guarded), *pp.* Edged with lace, or protected by facing. 43. 7.

Gather, *v.* To address to flight: used of a hawk. 69. 30; 94. 11.

Geere, *n.* Stuff. 44. 4 (cf. note).

Geere, *v.* To jeer. 114. 13.

Gentles, *n. pl.* Gentlefolks. 122. 8.

Get-penny, *n.* Anything that brings money, especially a new play. 106. 13.

Gib-cat, *n.* A male cat. 22. 29.

Gip, *interj.* 'Get out.' 23. 20 (cf. note).

Glistler, *n.* A clyster; an intestinal injection. 21. 8.

Gods so, *interj.* An oath, frequently written 'ods so', from 'od-zooks', a corruption of 'God's (Christ's) hooks', referring to the nails of the Cross. 63. 3.

Gossip, *n.* [OE. *godsibb*: *god*, God, and *sib*, related. From the original meaning, sponsor, came a second meaning, a familiar acquaintance, and from this, the common significance of to-day.] Companion, fellow. 12. 23; 82. 3.

Gouvernour, *n.* 'One who has charge of a young man's education, occupations; a tutor, especially of a prince or young noble' (*N.E.D.*). 72. 27.

Graines, *n. pl.* 'The capsules of *Amomum Meleguetta* of Western

Africa used as a spice and in medicine' (*N.E.D.*). 90. 8.

Gramercy, interj. Many thanks. 96. 28.

Ground, n. The pit. 6. 27.

Hanch, n. A haunch. 125. 12.

Hand, n. Condition. 23. 5.

'Heart, interj. An oath, contracted from 'God's heart.' 48. 13.

Hight, pp. Called. 114. 29.

History, n. A story represented dramatically. 111. 17.

Honest, a. Chaste. 17. 15.

Horne-thumb, n. 'A horn on the thumb . . . used to receive the edge of the knife with which purses were cut' (Morley, *Mem.*). 38. 11.

Hornsh (horns), n. pl. 'Cuck-olds were fancifully said to wear horns on the brow' (*N.E.D.*). 98. 22.

Horse-courser, n. A jobbing dealer in horses. 'Persons of the Play.'

Hoy-day, interj. Hey-dey. 16. 34.

Huff, n. Arrogance. 128. 23.

Humor, n. A characteristic mood. 5. 13.

I, interj. Aye. 14. 10; 19. 4.

Iacobus, n. The current (but not official) name of an English gold coin, struck in the reign of James I; valued at about 20 s. (*N.E.D.*). 94. 4.

Iewes trump, n. Jews' harp. 62. 1.

Ignorant, n. An ignorant person. 108. 17.

Impertinently, adv. Contrary to reason. 87. 7. To no purpose. 101. 18.

Inconuenience, n. An absurdity. 42. 25.

Incubee, n. [A distortion of *incubus*.] A term of reprobation. 35. 22.

Inginer, n. A designer. 33. 16.

Inow, a. Enough. 27. 7.

Into, prep. Unto, to. 5. 23.

Ioll, n. [MnE. *jowl*.] 'Seems to have been the established word for a fish's head' (Cun.). 44. 12.

Iordan, n. A chamber-pot. 95. 36.

Ioy, v. To give joy to. 76. 3.

Itch, v. [Var. of *eche*, MnE. *eke*.] *Itch it out* = *eke it out*. 35. 30.

Iusticer, n. One who administers justice. 81. 9.

Kemb'd, pp. Combed. 15. 3.

Knocking, pa. Forcible, decisive. 59. 12.

Knot, n. A flower-bed of fanciful design. 34. 24.

Leave, v. To cease. 17. 16.

Leere, a. Looking askance, leering. 9. 8.

Lesse, conj. Unless. 68. 18.

Lien, pp. Lain. 122. 19.

Lift, n. A theft. 90. 1 (cf. note).

Like, v. To be agreeable to, please. 64. 8.

Lime-hound, n. A dog used in hunting the wild boar; a limmer. 15. 17.

Lincke, n. Lint. 17. 18.

Lye (lie), v. To dwell. 84. 36. To sleep. 113. 24.

Mallanders, n. A disease of horses, affecting the skin of the legs. 47. 1.

Mart, n. Traffic. 40. 1.

Maruell, a. Marvellous. 82. 25.

- Mary**, *interj.* The ME. form of the oath, 'marry.' 23. 20.
- Maryhinchco**, *n.* A disease of horses. 55. 22 (cf. note).
- Meditant**, *a.* Meditating. 9. 12.
- Meet**, *a.* Even. 37. 29.
- Melicotton**, *n.* A large kind of peach. 13. 11.
- Mickle**, *a.* [OE. *micel*.] Great. 106. 19.
- Mis-take**, *v.* To take wrongly, steal. 36. 5 (cf. note).
- Moderate**, *v.* To act as moderator. 18. 1.
- Moneth**, *n.* [OE. *mōnað*.] Month. 31. 27.
- Monster**, *n.* A thing to be wondered at, a prodigy. 52. 12.
- Motion**, *n.* A puppet-show; *motion-man*, The exhibitor. 27. 20.
- Mum chance**, *n.* A game of hazard. 84. 32 (cf. note).
- Murther**, *n.* Murder. 51. 30.
- Musse**, *n.* A scramble, as for nuts and pennies among boys. 83. 23.
- Neere**, *adv.* Nigher. 111. 22.
- Neighbour**, *n.* An intimate, companion. 103. 36.
- Noise**, *n.* A company of musicians, especially of fiddlers. 62. 15.
- Od's foote**, *interj.* An oath, corrupted from 'God's (Christ's) foot.' 99. 12.
- Of**, *prep.* For. 77. 9. On. 81. 9.
- Offer at**, *v.* To make an attempt at, essay. 58. 2.
- On**, *prep.* Of. 5. 8. For. 12. 8.
- Ouerparted**, *pp.* Given too difficult a part. 61. 11.
- Painefull**, *a.* Painstaking, laborious. 14. 25.
- Pannier-man**, *n.* 'In the inns of court, formerly a servant who laid the cloths, set the salt-cellars, cut bread, waited on the gentlemen in term time,' etc. (C.D.). 45. 9.
- Patience**, *n.* Sufferance. 17. 31.
- Patrico**, *n.* The hedge-priest or orator of a band of gypsies or beggars. 51. 26.
- Perssway**, *v.* To mitigate. 48. 24.
- Pick-packe**, *n.* Something on the back or shoulders like a pack. 50. S.D.
- Pinnacle**, *n.* A prostitute or procuress. 35. 11.
- Pitch'd**, *pp.* Transfixed. 22. 33.
- Pizzle**, *n.* The penis. 118. 5.
- Plouer**, *n.* A loose woman. 97. 16.
- Poesie**, *n.* A motto or sentimental conceit, frequently engraved on a ring or other trinket. 64. 16.
- Pothecary**, *n.* An apothecary. 21. 8.
- Proffer**, *v.* (Law) To offer to proceed in an action. 73. 26.
- Prophesie**, *v.* To preach, exhort. 30. 36.
- Pull'd**, *pp.* Plucked, cheated. 84. 16.
- Punque**, *n.* A prostitute. 6. 9.
- Purchase**, *n.* Plunder, booty. 40. 17; 46. 30.
- Quaile**, *n.* A prostitute. 97. 17.
- Quality**, *n.* The profession of an actor. 113. 19.
- Quib**, *n.* A quip, gibe. 11. 17.
- Quiblin**, *n.* A quibble. 11. 14.
- Quitter bone**, *n.* A disease of horses. 47. 2 (cf. note).
- Raze**, *v.* To erase. 109. 22.
- Reduce**, *v.* [L. *reducere*, to lead back.] To lead or bring back. 111. 6.

Respectiue, *a.* Respectable, worthy of respect. 16. 34.

Retchlesse, *a.* Reckless. 72. 1.

Right, *a.* Genuine. 18. 10.

Roarer, *n.* A bully, a swaggering tavern-frequenter. 'Persons of the Play'.

Roguy, *a.* Knavish. 22. 36.

Roundell, *n.* One of the round holes in the stocks. 101. 35.

S'blood, *interj.* An oath, corrupted from 'God's (Christ's) blood'. 48. 1. *S'lud*. 42. 23. *S'lood*. 86. 6.

Scabbe, *n.* A mean, dirty fellow. 122. 24.

Scape, *v.* To escape. 11. 14.

Scourse, *v.* To trade, swap. 60. 20.

Scratches, *n.* A disease of horses. 47. 1 (cf. note).

Scarchant, *a.* 'Searching: a jocose word formed after the heraldic adjectives in *ant*' (C.D.). 9. 13.

Sent, *n.* Scent. 15. 18 (cf. note).

Set in, *v.* To make an attack. 65. 10.

Sincere, *a.* [L. *sincerus*, sound, pure.] Pure, unmixed. 56. 26.

Sirrah, *n.* Fellow: used in anger or contempt. 36. 1.

Skinke, *v.* To draw, pour out. 36. 1.

'Slid, *interj.* An oath, contracted from 'God's eyelid'. 12. 23. *Gods' lid*. 59. 24.

S'light, *interj.* An oath, contracted from 'God's light'. 47. 21.

S'lood, (*v.* *S'blood*).

S'lud, (*v.* *S'blood*).

Spic'd, *pp.* Made fastidious or dainty. 18. 30.

Splene, *n.* Mood. 19. 9.

Spoile, *n.* Ruin. 106. 18.

S'pretious, *interj.* An oath, contracted from 'God's precious (body, blood, or nails)'. 23. 16.

Stain'd, *pp.* Impaired. 16. 5.

Stale, *v.* To urinate: said of horses and cattle. 100. 13.

State, *n.* An estate. 18. 9.

S[t]ringhalt, *n.* 'An irregular, convulsive action of the muscles of the hind legs in the horse' (Billings, *Nat. Med. Dict.*). 55. 22.

Superlunaticall, *a.* Extremely insane. 131. 17.

Sute, *n.* A suit. 49. 31.

Tabacconist, *n.* One who smokes tobacco (not the seller). 48. 26.

Tables, *n. pl.* A pocket tablet, memorandum-book. 87. 21.

Take, *v.* To give or deliver. 22. 36.

Tarriar, *n.* A delayer. 26. 35.

Taw'd, *pp.* Flogged. 99. 17.

Taxed, *pp.* Censured. 31. 3.

Then, *conj.* Than. 14. 36.

Thorow, *prep.* Through. 62. 13.

Thrid, *n.* Thread. 32. 4.

To, *prep.* For. 56. 29. With. 73. 17.

Token, *n.* A farthing. 39. 15 (cf. note).

Tokenworth, *n.* A farthing's worth. 13. 30.

Touch, *v.* To rob. 89. 13.

Toy, *n.* A fancy, caprice. 63. 9.

Trauell, *n.* An effort, labor. 41. 10.

Trendle tayle, *n.* Trundle-tail; a curly-tailed dog. 45. 11.

Trillibub, *n.* Tripe; fig., anything trifling or worthless. 17. 7.

Trow, *v.* To suppose, think. 63. 23.

Tuft taffata, *n.* An expensive dresscloth. 94. 27.

Tyring-house, *n.* The dressing-room. 6. 5.

Valour, *n.* [ME. *valour*, from late L. *valor* = value.] Value, worth. 102. 27.

Vapour, *n.* and *v.* (See note on 38. 5).

Vnder-meale, *n.* A time of the day. 84. 3 (cf. note).

Vndertake, *v.* To engage with. 127. 8.

Voluntary, *n.* One admitted without charge. 112. 7 (cf. note).

Vpon, *adv.* At once, anon. 5. 2.
Prep. Against. 14. 17.

Waimb (womb), *n.* [OE. *wamb*, the belly.] Belly, stomach. 92. 19.

Whether, *pro.* Which. 22. 11.

Witnesse, *n.* A sponsor. 18. 35.

Wrastle, *v.* To wrestle. 89. 19.

Wusse, *v.* [Early MnE. dial. form of *wis*.] 'A spurious word, arising from a misunderstanding of the Middle English adverb *wis*, often written *i-wis*, and in the Middle English manuscripts *i wis*, *I wis*, whence it has been taken as the pronoun I with a verb *wis*, vaguely regarded as connected with *wis*' (C.D.). 21. 8; 67. 21.

Zeale, *n.* Zealot. 19. 12.

BIBLIOGRAPHY

- ABBOTT, E. A. *A Shakespearian Grammar*. L. 1891.¹
- ANALYTICAL INDEX to the Series of Records known as the Remembrancia. Preserved among the Archives of the City of London. A.D. 1579-1664. L. 1878.
- ARBER, EDWARD. *An English Garner*. 8 v. Birmingham, 1883.
- ARONSTEIN, PH. *Ben Jonson's Theorie des Lustspiels*. (Anglia, 17. 466-485, 1895.)
- ASHTON, JOHN. *A History of English Lotteries*. L. 1893.
- BAEDEKER, K. *London and its Environs*. L. 1887.
- BAILEY, N. *An Universal Etymological English Dictionary*. L. 1721.
- BARTHOLOMEW FAIR. (Blackwood's Magazine, 14. 259-262, 1823.)
- BARTLETT, JOHN. *A Concordance to Shakespeare*. L. 1894.
- BATES, K. L., GODFREY, L. B. *English Drama. A Working Basis*. Wellesley College, 1896.
- BAUMANN, H. *Londinismen (Slang und Cant)*. *Wörterbuch der Londoner Volkssprache*. Berlin, 1902.
- BEERS, H. A. *Points at Issue*. N. Y. 1904.
- BESANT, WALTER. *London in the Eighteenth Century*. L. 1902.
- BOAS, FREDERICK S. *The Works of Thomas Kyd*. Oxford, 1901.
- BOULTON, W. B. *The Amusements of Old London*. 2 v. L. 1901.
- BRAND, JOHN, ELLIS, H. *Observations on the Popular Antiquities of Great Britain*. 3 v. L. 1848-9.
- CENTURY DICTIONARY. 6 v. N. Y. [1889-91].
- CHAMBERS, E. K. *The Mediæval Stage*. 2 v. Oxford, 1903.
- CHILD, F. J. *The English and Scottish Popular Ballads*. 5 v. Cambr. [1883-94].
- COLERIDGE, S. T. *Literary Remains*. (ed. H. N. Coleridge) 4 v. L. 1836-9.
- COLLIER, J. P. (ed.) *The Diary of Philip Henslowe*. L. 1845.
- *The History of English Dramatic Poetry to the Time of Shakespeare; and Annals of the Stage to the Restoration*. 3 v. L. 1831.
- CUNNINGHAM, P., PLANCHÉ, J. R., COLLIER, J. P. *Inigo Jones. Life, Sketches, and Court Masques*. L. 1848.
- CUTTS, E. D. *A Dictionary of the Church of England*. L. [1887].
- D'AVENANT, WILLIAM. *Works*. L. 1673.
- DEKKER, THOMAS. *Non-Dramatic Works*. (ed. Grosart) 5 v. [L.] 1884-6.

¹ Abbreviations—L., London; N. Y., New York.

- DICTIONARY of National Biography. 63 v. L. 1885-1901.
- D'URFEY, THOMAS. *Wit and Mirth: or Pills to Purge Melancholy*. 6 v. L. 1719 (Reprint of 1872).
- EBSWORTH, J. W. (ed.) *Choyce Drollery: etc.* (Reprint of ed. 1656) Boston, Lincolnshire, 1876.
- *Merry Drollery Compleat, etc.* (Reprint of ed. 1691) Boston, Lincolnshire, 1875.
- FAIRHOLT, F. W. *Costume in England*. L. 1846.
- *Tobacco: its History and Associations*. L. 1859.
- FLEAY, F. G. *A Biographical Chronicle of the English Drama*. 2 v. L. 1891.
- *A Chronicle History of the London Stage*. L. 1890.
- FLÖGEL, K. F. *Geschichte des Grotesk-Komischen*. (Revised by Ebeling) Leipzig, 1862.
- FRANZ, W. *Shakespeare-Grammatik*. Halle, 1898-1900.
- FULLER, THOMAS. *The History of the Worthies of England*. L. 1662.
- GARDINER, S. R. *A Students' History of England*. L. 1898.
- GOSSON, STEPHEN. *Pleasant Quippes for Upstart Newfangled Gentlewomen*. L. 1841.
- GREEN, J. R. *History of the English People*. 4 v. N. Y. 1878-1880.
- GREENE, ROBERT. *Life and Complete Works*. (Grossart, ed.) 15 v. [L.] 1881-1886.
- GROSE, F., ASTLE, T., & C. *The Antiquarian Repertory*. 4 v. L. 1807-9.
- GROSE, F. *Lexicon Balatronicum. A Dictionary of Buckish Slang, etc.* L. 1811.
- HALL, JOSEPH. *Apology of the Church of England against the Brownists*. Oxford, 1863.
- HARRISON'S *Description of England in Shakespeare's Youth*. Parts 1 and 2. (ed. Furnivall) L. 1877-8.
- HARTING, J. E. *Bibliotheca Accipitraria. A catalogue of Books, Ancient and Modern, Relating to Falconry, etc.* L. 1891.
- HUNT, LEIGH. *Men, Women, and Books*. 2 v. N. Y. 1847.
- JAMES I, KING. *A Counterblast to Tobacco*. (Hindley's Old Book Collector's Miscellany, 2. 5-24. L. 1872.)
- JONSON, BEN. *Editions of his Works*. See Introduction, Sec. 1.
- KINGSLEY, CHARLES. *Plays and Puritans*. (*in his* Sir Walter Raleigh and his Time, etc. Boston, 1859.)
- LAING, DAVID. (ed.) *Notes of Ben Jonson's Conversations with William Drummond of Hawthornden*. L. 1842.
- LARWOOD, J., HOTTEN, J. C. *The History of Signboards*. L. 1867.
- MAETZNER, EDWARD. *An English Grammar*. (trans. by Grece) 3 v. L. 1874.
- MAGNIN, CHARLES. *Histoire des Marionnettes en Europe*. Paris, 1862.
- MARKHAM, GERVASE. *Maister-Peece*. L. 1651.

- MARSDEN, J. B. *The History of the Early Puritans.* 2 v. L. 1853.
- MEREDITH, GEORGE. *An Essay on Comedy and the Uses of the Comic Spirit.* N. Y. 1897.
- MORLEY, HENRY. *Memoirs of Bartholomew Fair.* L. 1859.
- NARES, ROBERT. *Glossary.* (ed. Halliwell and Wright) 2 v. L. 1859.
- NEAL, DANIEL. *The History of the Puritans.* 3 v. L. 1837.
- NEW ENGLISH DICTIONARY. (Murray, Bradley, Craik, eds.) A—O. Oxford, 1888 [1884] —.
- NICHOLS, JOHN. *King James' Progresses.* 4 v. L. 1828.
- ORDISH, T. F. *Early London Theatres.* L. 1894.
- . *Shakespeare's London.* L. 1897.
- *OUR ENGLISH HOME: *Its Early History and Progress.* Oxford, 1861.
- OVERBURY, THOMAS. *Miscellaneous Works.* (ed. Rimbault) L. 1856.
- PEPYS, SAMUEL. *Diary.* (ed. Wheatley) 9 v. L. 1893-9.
- PLANCHÉ, J. R. *Cyclopedia of Costume.* 2 v. L. 1876-9.
- PLAUTUS. *Comedies.* (trans. by Riley) 2 v. 1887-90.
- POOLE, STANLEY LANE. (ed.) *Coins and Medals.* L. 1892.
- PUNCH AND JUDY. [Dialogue ed. by Collier] *Illustrations by Cruikshank.* L. 1873.
- RYE, W. B. *England as seen by Foreigners.* L. 1865.
- SCHELLING, F. E. (ed.) *Jonson's Timber.* Boston, 1892.
- . *Jonson's Eastward Hoe and the Alchemist.* Boston [1903].
- SCHLEGEL, A. W. *Dramatic Art and Literature.* (trans. by Black) Philadelphia, 1833.
- SCHMIDT, ALEXANDER. *Shakespeare-Lexicon.* Berlin, 1902.
- SIDNEY, P. *The Defense of Poesy.* (ed. Cook) Boston, 1898.
- SMITH, ALBERT. *A little talk about Bartholomew Fair.* (Bentley's Miscellany, 12. 390-394. 1842.)
- SMITH, WILLIAM. *Dictionary of Greek and Roman Biography and Mythology.* 3 v. Boston, 1849.
- STANDARD DICTIONARY. 2 v. N. Y. 1893-5.
- THE STATUTES OF THE REALM. Printed by command of his Majesty King George the Third. 1819.
- STOW, JOHN. *The Annales of England.* L. 1592.
- . *Annales . . . continved . . . by Edmvdn Howes.* L. 1631.
- . *A Survey of London, written in the year 1598.* (ed. Thoms) L. 1842.
- STRUTT, JOSEPH. *The Sports and Pastimes of the People of England.* L. 1834.
- STUBBS, PHILLIP. *The Anatomie of Abuses.* (ed. Furnivall) L. 1877-82.
- SWINBURNE, A. C. *A Study of Ben Jonson.* N. Y. 1889.
- SYMONDS, J. A. *Ben Jonson.* N. Y. 1886.
- TAYLOR, JOHN. *Works.* L. 1630.

- TERENCE. Comedies. (trans. by Patrick) 2 v. Dublin, 1810.
- THOMPSON, E. N. S. The Controversy between the Puritans and the Stage. N. Y. 1903.
- THORNBURY, G. W. Shakspeare's England. 2 v. L. 1856.
- THORNE, JAMES. Handbook to the Environs of London. 2 v. L. 1876.
- TRAILL, HENRY D. Social England. 6 v. N. Y. 1894-7.
- WALFORD, CORNELIUS. Fairs, Past and Present: A Chapter in the History of Commerce. L. 1883.
- WARD, ADOLPHUS W. A History of English Dramatic Literature. 3 v. L. 1899.
- WHEATLEY, HENRY B. (ed.) Ben Jonson's Every Man in his Humour. L. 1877.
- WHEATLEY, HENRY B., CUNNINGHAM, P. London, Past and Present, &c. 3 v. L. 1891.
- WOODBIDGE, ELISABETH. The Drama: Its Law and its Technique. Boston, 1898.
- Studies in Jonson's Comedy. Boston, 1898.
- WRIGHT, THOMAS. Dictionary of Obsolete and Provincial English. 2 v. L. 1857.
- A History of Domestic Manners and Sentiments in England, &c. L. 1862.
- YONGE, CHARLOTTE M. History of Christian Names. 2 v. L. 1863.

INDEX

- Adams, 141.
 Allot, Robert, 136.
 And, 139.
 Andronicus, 144.
 Apostle-spoons, 153.
 Apple-john, 152.
 Aqua cœlestis, 151.
 Archdeacon's court, 147.
 Arches, 138, 147.
 Arsedine, 168.
 Arthur of Bradley, 170.
 Aunt, 171.

 Babies = dolls, 136.
 Ballads, 167, 192.
 Banbury, 150, 154.
 Bankside, 142.
 Bartholomew, spelling of, 135.
 Bartholomew Fair (the play), characters, xviii; date, 142; dialect, 184, 202; editions of the text, vii-x; general features of the comedy, xii-xx; Leigh Hunt's criticism, xiii; local allusions, 163; Pepys' comments, 220; plot, xiv-xviii; puppet-play, xvi-xviii; realism, xix, 219; a study of English social history, xx; Swinburne's criticism, xiii.
 Bartholomew Fair (the Smithfield Fair), character of its visitors, 160; a cloth fair, 141; duration of, 166; history, x-xii; wrestling at, 201.
 Bears at the Hope, 142.
 Bedchambers, English, 200.
 Bedlam, 150.
 Bermudas, 182.
 Birds, Bartholomew, 138.
 Bobchin, 189.
 Bradley, Arthur of, 170.
 Bridewell, 204.
 Brome, Richard, 138, 166.
 Bucklersbury, 158.
 Budge Row, 147.
 Buff, 152.

 Canters, 208.
 Catchpoles, 195.
 Changeling, 168.
 Choke pears, 200.
 Cicero, 170.
 Circling boy, 201, 203.
 Cloister, the Fair, 156.
 Cloth fairs, English, 141.
 Cokeley, 190.
 Cokes, meaning of name, 159.
 Cole, 213.
 Coltsfoot, 169.
 Comfortable bread, 176.
 Commodity swindle, 146.
 Cony, 174.
 Coryate, Thomas, 190, 195.
 Cow Lane, 150.
 Cranion-legs, 160.
 Cross and pile, 157.
 Crown scab, 179.
 Cucking-stool, 178.
 Cunning man, 149.
 Cutpurses, 178, 179, 181, 182, 193.

 Dame Annis the Clear, 187.
 Davy, little, 138.
 Delia, Daniel's, 212.
 Dibble, 173.
 Disparagement, 195.

- Dorrington the dotterel, 198.
 Drawing after, 152.
 Dunmow bacon, 215.
 Eggs on the spit, 156.
 Elder, 150.
 Elizabeth's Servants, Lady, 135.
 Epictetus, 206.
 Epidaurian serpent, 163.
 Fans, 217.
 Feathers, 148, 216.
 Ferret and cony, 174.
 Field, Nathaniel, 210.
 Finsbury, 219.
 Fireworks, 211.
 Fly at a mark, 175.
 Foundring, 173.
 Fox = sword, 181.
 French, hood, 158.
Gallants at the Theatre 209
 Gear, 177.
 Gib-cat, 157.
 Gloves, wedding, 191.
 Goldyllocks, 196.
 Goshawk, 176.
 Grasso scoured, 173.
 Green gowns, 205.
 Ground, 142.
 Handsell, 171.
 Handy-dandy, 193.
 Harpocrates, 219.
 Harrow, 147.
 Hedge bird, 178.
 His, joined with a noun, 154.
 Hobby-horse, 167.
 Hodge, 157.
 Hog grubber, 214.
 Hone and a honero, 215.
 Hope Theatre, 142, 146, 209.
 Horace, 206.
 Horse-courser, 137.
 Hum-ha-hum, 153.
 Humors, 138.
 I. B., 135.
 Induction, its personal note, 137.
 Inns of Court, 140.
 Jack, 147, 186.
 Jeronimo, 144.
 Joan, 166.
 Jones, Inigo, 167.
 Jonson, Ben, a possible allusion to his duel with Spencer, 155; spelling of name, 135.
 Jordan, 173.
 Juggler, with ape, 139.
 Juvenal, 219.
 Kind-heart, 139.
 Lay aboard, 188.
 Lift = theft, 202.
 London watermen, 214.
 Lord Mayor, Jonson's satire of, 163.
 Lotteries, 144.
 Low Countries, allusions to, 177.
 Lubberland, 187.
 Lucanus, 205.
 Lynceus, 163.
 Magistrates, Jonson's satire of, 163, 180.
 Making and marring, 157.
 Mallanders, 179.
 Mark, 156.
 Marlowe's Hero and Leander, 213, 215.
 Marrow-bone man, 151.
 Martyrs in Smithfield, 200.
 Mary gip, 158.
 Maryhinchco, 187.
 Masks, 211.
 May-poles, 154.
 Melancholy, 175.
 Mermaid inn, 147.
 Mess, 191.
 Middleton, The Family of Love, xxx.

Mirror for Magistrates, 145.
 Mitre inn, 148.
 Monsters, 185.
 Moon-calf, 168.
 Morefields, 148.
 Morris-dance, 154.
 Muss, 198.

Nativity water, 149.
 Nightcap, 186.
 Northern clothier, 201.
 Numps, 156.

Ostler, Wm., 210.
Oviedo, Justice, 180

Paggington's Pound, 192.
 Painful eaters, 153.
 Pannyer Alley, 153.
 Parcel-poet, 167.
 Patrico, 183.
 Pauls. See St. Paul's.
 Peck, mouth of a, 183.
 Peircing, spelling of, 163.
 Pepys on Bartholomew Fair, 220.
 Peremptory, 198.
 Persius, 206.
 Perukes, 216.
 Pie Corner, 161.
 Pie-powder court, 165.
 Pimlico, 148.
 Plague, 177.
 Pluck a hair of the same wolf, 152.
 Poesy, 191.
 Possibility, 152.
 Pox, 179.
 Proclamation by City of London, 166.
 Proctor, 137, 151.
 Profanity, 145.
 Prophecy, 162.
 Puffs, 217.
 Puppet-plays, xvi-xviii, 207, 208, 212.

Private Theatres 211

Puritan, the play of the, xxx.
 Puritans, their loathing of Judaism, 162.
 Puritans, Jonson's satire of their cant, xxiii, xxvii; dishonesty, xxvi, xxix; dress, xxiii, xxvii; hypocrisy, xxvii; narrowness and intolerance, xxiv, xxviii; scrupulosity, xxiv; Jonson's moderation in his attack, xxxi; his real feeling towards, xxxi-xxxiii.

Quarreling lesson, 182.
 Quitter-bone, 179.
 Quit you, etc., 197.
 Quorum, 163.

Rabbi, significance of title, 162.
 Rag-rakers, 151.
 Randolph, The Muse's Looking Glass, xxx.
 Ranger, 137.
 Rat-catcher's charm, 194.
 Reversion, 200.
 Romford, 204.

St. Paul's, 147.
 Sathan, 196.
 Satire of the public, Jonson's, 143; satire of the Lord Mayor, etc., see Lord Mayor, Magistrates, Puritans, Shakespeare.
 Scratches, 179.
 Seminaries, 164.
 Sent = scent, 152.
 Servant-monster, 145.
 Shakespeare, Jonson's satire on Much Ado, 141; Tempest and Winter's Tale, 145.
 Shrove Tuesday, 207.
 Signs, street, 136, 158.
 Smithfield, dirt of, 146; pond, 178; martyrs, 200; origin of name, 186; see Bartholomew Fair.

- | | |
|--|---|
| <p>Spanish lady, 147.
 Spectators at the theatres, 143.
 Spinner = spider, 153.
 Splay-foot, 152.
 Starch, the Puritans' prejudice
 against, 155.
 Stone-Puritan, 188.
 Stourbridge Fair, 141.
 Streights, 182.
 Sweating sickness, 177.
 Sweet singers, 151.
 Sword and buckler, 138.</p> <p>Take soil, 151.
 Tarlton, Richard, 140.
 Tartuffe, Molière's, 162.
 Taylor, the Water-Poet, 209.
 Theatres, price of admission, 143;
 private, 211.
 Three Cranes inn, 147.
 Tobacco, 169, 180, 181, 182.
 Token, 174.
 Tottenham, 152.
 Trigstairs, 211.
 Trillibub, 152.</p> | <p>Troubleall, 197.
 Trunk-hose, 206.
 Turnbull, 137.
 Tusk, 173.</p> <p>Under-meal, 199.
 Unexcepted at, 144.
 Upon, used adverbially, 137.
 Ursula, 168.</p> <p>Vapors, 172.
 Velvet-custard, 156.
 Virgil, 189.
 Vocation, 151.
 Voluntary, 208.</p> <p>Ware, 204. <i>Watermen 214</i>
 Watch, the city, 141.
 Wellborn, Grace, 201.
 Wench, 174.
 Whetstone, George, 159.
 Whit's brogue, 184.
 Whimsy, 175.
 Windgall, 179.</p> |
|--|---|

YALE STUDIES IN ENGLISH.

ALBERT S. COOK, EDITOR.

- I. The Foreign Sources of Modern English Versification.
CHARLTON M. LEWIS, Ph.D. \$0.50.
- II. Ælfric: A New Study of his Life and Writings. CAROLINE
LOUISA WHITE, Ph.D. \$1.50.
- III. The Life of St. Cecilia, from MS. Ashmole 43 and MS.
Cotton Tiberius E. VII, with Introduction, Variants, and
Glossary. BERTHA ELLEN LOVEWELL, Ph.D. \$1.00.
- IV. Dryden's Dramatic Theory and Practice. MARGARET SHER-
WOOD, Ph.D. \$0.50.
- V. Studies in Jonson's Comedy. ELISABETH WOODBRIDGE, Ph.D.
\$0.50.
- VI. A Glossary of the West Saxon Gospels, Latin-West Saxon
and West Saxon-Latin. MATTIE ANSTICE HARRIS, Ph.D.
\$1.50.
- VII. Andreas: The Legend of St. Andrew, translated from the
Old English, with an Introduction. ROBERT KILBURN
ROOT. \$0.50.
- VIII. The Classical Mythology of Milton's English Poems.
CHARLES GROSVENOR OSGOOD, Ph.D. \$1.00.
- IX. A Guide to the Middle English Metrical Romances dealing
with English and Germanic Legends, and with the Cycles
of Charlemagne and of Arthur. ANNA HUNT BILLINGS,
Ph.D. \$1.50.
- X. The Earliest Lives of Dante, translated from the Italian of
Giovanni Boccaccio and Lionardo Bruni Aretino. JAMES
ROBINSON SMITH. \$0.75.
- XI. A Study in Epic Development. IRENE T. MYERS, Ph.D.
\$1.00.
- XII. The Short Story. HENRY SEIDEL CANBY. \$0.30.
- XIII. King Alfred's Old English Version of St. Augustine's Solilo-
quies, edited with Introduction, Notes, and Glossary.
HENRY LEE HARGROVE, Ph.D. \$1.00.
- XIV. The Phonology of the Northumbrian Gloss of St. Matthew.
EMILY HOWARD FOLEY, Ph.D. \$0.75.

- XV. *Essays on the Study and Use of Poetry by Plutarch and Basil the Great, translated from the Greek, with an Introduction.* FREDERICK M. PADELFORD, Ph.D. \$0.75.
- XVI. *The Translations of Beowulf: A Critical Bibliography.* CHAUNCEY B. TINKER, Ph.D. \$0.75.
- XVII. *The Alchemist, by Ben Jonson: edited with Introduction, Notes, and Glossary.* CHARLES M. HATHAWAY, JR., Ph.D. \$2.50. Cloth, \$3.00.
- XVIII. *The Expression of Purpose in Old English Prose.* HUBERT GIBSON SHEARIN, Ph.D. \$1.00.
- XIX. *Classical Mythology in Shakespeare.* ROBERT KILBURN ROOT, Ph.D. \$1.00.
- XX. *The Controversy between the Puritans and the Stage.* ELBERT N. S. THOMPSON, Ph.D. \$2.00.
- XXI. *The Elene of Cynewulf, translated into English Prose.* LUCIUS HUDSON HOLT. \$0.30.
- XXII. *King Alfred's Old English Version of St. Augustine's Soliloquies, turned into Modern English.* HENRY LEE HARGROVE, Ph.D. \$0.75.
- XXIII. *The Cross in the Life and Literature of the Anglo-Saxons.* WILLIAM O. STEVENS, Ph.D. \$0.75.
- XXIV. *An Index to the Old English Glosses of the Durham Hymnarium.* HARVEY W. CHAPMAN. \$0.75.
- XXV. *Bartholomew Fair, by Ben Jonson: edited with Introduction, Notes, and Glossary.* CARROLL STORRS ALDEN, Ph.D. \$2.00.

1929

